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HOW TO STIMULATE THE IMAGINATION IN INTER- PRETATIVE READING¹

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IN BEGINNING the discussion of this problem, How to Stimulate the Imagination in Interpretative Reading, let me first of all make clear the point of view from which I wish to approach it. Briefly it will be a search for methods which will enable us as teachers to stimulate the imagination of our pupils in their endeavors to interpret literature. The analysis of the proposition will show several important factors to be considered.

First of all we must gauge the mental capacity and equipment of the pupil, which will be dependent upon: (1) the unimpaired possession of his five senses, (2) his environment from early youth and the opportunities which it has afforded him for observation, and (3) whether or not he uses his faculties properly. *Second*, we must consider the nature of interpretation and the function of imagination in interpretation, involving the process by which imagination works. *Third*, we must attempt a classification of the materials with which imagination works. We shall then be ready to discuss practical methods of procedure in our endeavor to stimulate the imagination of the pupil.

Taking up our first point, the mental equipment of the pupil, we will all concede the fact of a diversity of gifts. It is said that a man once remarked to a well-known lecturer, "I never can get much

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out of lectures," whereupon the lecturer replied, "Well, you know what one gets out of a lecture depends very largely upon what he brings to get it in!" As teachers we will be forced to admit that the mental receptacles of some of our pupils are not large. The five senses being the channels through which impressions from the outside world enter the mental storehouse, the first requisite is, of course, unimpaired possession of sight, hearing, smell, taste, and feeling. It is not conceivable that a man born deaf could have auditory images, nor could one blind from his birth appreciate a poet's description of the beauty of a flower. The second factor is the environment in which the pupil has been reared. I shall treat of this under the heading of the classification of materials. The third factor has to do with the temperament of the pupil, his manner and habit of life, whether he is alert or slow of thought, a keen observer or a member of that large class who "having eyes see not and ears hear not." These matters of individual peculiarity must in every instance be determined before any rules can be laid down upon which we may proceed, for unless we gauge properly the mental equipment of our pupils we will fail at the very outset of our task.

Our second point concerns the nature of interpretation, the function of imagination in interpretation, and the process by which the imagination works. From the viewpoint which we have taken in this paper we may define interpretation as a pupil's attempt, by means of voice and action, to reproduce in the minds of his hearers the thoughts and emotions which the reading of a piece of literature has produced in his own mind. The function of the imagination in interpretative reading is relatively clear. Winchester, after having stated that *emotion* is the characteristic and distinguishing element of literature, says, that without imagination it is impossible to awaken emotion and adds,² "It is the power to see and show things in the concrete as if they were real, that holds the key to our emotions. This power we call imagination. It is the concrete individual things that have power upon our feelings. All the elements of experience of whatever kind may be recombined into new wholes. In most men's minds the resulting conceptions are not vivid enough to make any permanent impression upon their feelings or play an important part in their recognized inner life; but, the poet or novelist knows how to make his imagined world

² Winchester, *Principles of Literary Criticism*, page 121, ff.

more thrilling and vivid, even to us, than the real one. . . . Imagination idealizes for us all our memory of what we have seen, so that beautiful things often seem even more beautiful in memory than they did in vision, and more than this imagination interprets the little that we may see into the vast infinite we may feel and so transfigures the world."

He further classifies³ imagination as follows, (1) the *Creative* which spontaneously selects among the elements given by experience and combines them into new wholes; (2) the *Associative* which associates with an object, idea, or emotion images emotionally akin, and (3) the *Interpretative* which perceives spiritual values or significance and renders objects by presenting those parts or qualities in which this spiritual value resides.

In general we may say that through imagination images are reproduced in consciousness by suggestion and association by and with other images. We should note here the difference between imagination and memory. Imagination is a *production* while memory is only a *reproduction*. In Kipling's poem "Lichtenberg," a soldier riding into a little Boer town which the English have captured, smells the pungent odor of wet straw and it brings a flood of memories to his mind,

It was all Australia to me—
All I had found or missed:
Every face I was crazy to see,
And every woman I'd kissed:
And I saw Sydney the same as ever,
The picnics and brass-bands;
And my little homestead on Hunter River
And my new vines joining hands.
It all came over me in one act
Quick as a shot through the brain—
With the smell of the wattle round Lichtenberg,
Riding in, in the rain.

The olfactory stimulus brought in its train a host of associated images and at once memory reconstructed in his consciousness a picture of home, complete in every detail. Now suppose that this man, being very desirous of seeing his home again, had added to these pictures of memory a picture of his return, the situations in which he again might meet and greet his old friends, in short all the details of a possible home-coming. He would now be *producing*

³ Winchester, page 123 ff.

a new scene through imagination, whereas his memory pictures of home were products of *reproduction*. May we not, then, define the borderline between memory and imagination as the place where we first begin by association and suggestion to elaborate and add to the simple memory images? It is essential that we should keep clearly in mind the difference between memory and imagination for it does not follow that they play anything like an equal part in the mental life of all individuals. The old soldier recalls to memory over and over again the scenes in which he took an active part reviewing the details of campaigns in which he was engaged, but he may seldom exercise his imagination in the matter picturing for instance what *might* have happened had this, or that, or the other thing taken place instead of what actually occurred. On the other hand imagination is probably the most essential qualification of the inventor who must constantly exercise both the Creative and the Associative imagination in his work. It is likewise an indispensable part of the equipment of a good automobile driver, whose imagination like a pilot must go constantly before him. He sees a streetcar standing still in front of him and his imagination must show him a man alighting from the car or another coming around the other end, and before he reaches an intersecting street he will have pictured to himself the possibility of another automobile swiftly approaching from either direction. In any case his imagination prepares him to act quickly should anything of this sort occur. Hamlet's imagination becomes active as he endeavors to project his thought into the future that he may discern what lies hid within "the womb of time":

To die: to sleep;

No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause:

. . . the dread of something after death,
The undiscovered country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of.

Here we have a splendid example of the Interpretative imagination which perceives spiritual values in the uncertainty of dreams and in the picture of the "undiscovered country," and through the medium of these presents thoughts of eternity and of life beyond the grave.

Our third point has to do with the classification of materials by and through which the imagination works. In discussing the mental equipment of the pupil we found that his ability to interpret depended not only upon his ability to use the five senses but also upon the opportunity for observation afforded him by his environment. Therefore we must ask, did his environment afford sufficient stimuli adequately to develop his senses? From earliest infancy to age the mind is constantly receiving impressions from the outside world, but it will be found that a pupil's ability to interpret will depend very largely upon the nature and variety of these impressions. Of what avail is it to have a pupil try to interpret a poem in which he must visualize the sea if he has never seen a large body of water? He will no doubt get a visual image of some sort, a vague impression of water either quiet or in motion but it will not be distinct nor vivid in his consciousness. He will not see:

—the sight of salt water

unbounded—

The heave and the halt and the hurl and the crash of
the comber, wind-hounded.

The sleek-barrelled swell before storm, grey, foamless, enormous and growing—

nor yet:

The sea that bares her bosom to the moon:
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers.

The imagination is powerless if it lacks material with which to build.

For a number of years I have been making tests in my beginning classes in the following manner. I ask the pupils to close their eyes and to listen closely to catch a word which I am about to give them; when they hear the word they are to note carefully just what comes into their minds. When everyone is ready I speak the single word "ocean," and then ask each in turn what took place in his mind when he heard the word. The results have been most interesting. I have found first of all, that those who have never seen the ocean have had a vague impression of either,

"water in motion" or of a calm, level sea; a few add ships or a light-house, but to most of them the word suggested only "a lot of water." On the other hand I found that those who have seen either the ocean or the great lakes have had, in almost every instance, definite and vivid pictures of some actual scene which they have witnessed and they have described these in detail giving visual, auditory, olfactory, and kinesthetic sensations. And it is quite reasonable to suppose that one who has stood upon the shore and seen the "loosed White Horses" where

Girth-deep in hissing water
Our furious van-guard strains—
Through mist of mighty tramlings
Roll up the fore-blown manes—,

who has heard the "voice of old ocean"; who has smelled the salty tang of the sea-breeze; and has then, perchance, plunged into the breakers to feel with every muscle the tug and pull of the waves; it is quite reasonable to suppose that such a one will have a much clearer and more vivid memory-picture brought to consciousness by the word "ocean" than the inland dweller who has never seen the sea.

In his very interesting book, "The Education of the Central Nervous System," Dr. Rueben Post Halleck gives the result of an experiment conducted in the schools of Boston and Kansas City with children about six years of age. A list of twenty-two words such as beehive, crow, ant, squirrel, robin, sheep, bee, frog, pig, chicken, worm, butterfly, hen, cow, growing wheat, elm tree, oak, pine, maple, growing moss, growing strawberries, and dew, were given to the children, one at a time.⁴ The report shows that 92% of the Boston children did not know what growing wheat was, whereas only 23% of the Kansas City children failed on this. Chicken, worm, and butterfly meant nothing to from 20% to 35% of the Boston boys and girls but only .5% of the Kansas City children missed them. Seventy-eight per cent of the Boston children did not know what sparkling dew was. In after years these children could hardly be expected to attach much meaning to Shakespeare when his fairy spoke of hanging a "pearl in every cowslip's ear." "Teachers of English literature are complaining that pupils cannot understand or appreciate some of the most beautiful, as well as the most simple, things because of the lack of sense training. For instance, from Gray's *Elegy*:

⁴ Halleck, *The Education of the Central Nervous System*, page 131, ff.

The breezy call of incense-breathing morn,
The swallow twitt'ring from the straw-built shed,
The cock's shrill Clarion or the echoing horn,
No more shall rouse them from their lowly bed.

In order to understand this simple stanza, there must be formed an olfactory image of the fragrance of a rural morning; auditory images of the twittering of the swallow, the crowing of the rooster, the melodious echoes of a horn, visual images of the swallow, the straw-built shed, the rooster, and the horn. Here are eight special sense images demanded in order that we may interpret what would be otherwise meaningless marks on paper.

The very first step towards cultivating a child's senses consists in putting him in as favorable an environment as possible. It is nonsense to expect to have well-cultivated senses in children who live in crowded tenements. Dr. Hall says, 'The best preparation parents can give their children for good school training is to make them acquainted with natural objects, especially with the sights and sounds of the country.' The time will come when it will seem as stupid, nay, as criminal, to neglect the proper training of a child's senses as to fail to teach him to read."

Referring again to our definition of literature and imagination we see that *emotion* is the characteristic and distinguishing element of literature, and that imagination is the power to see and show things in the concrete *as if they were real*, and that without this power we cannot awaken the emotions. To restate our problem then, our endeavor is to stir emotions by presenting concrete images through the imagination.⁵ "Literary emotions," says Winchester, "are all forms of our sympathy with life. Whatever life is, to our knowledge it is the sum of our powers as we know them in action. Whatever enhances our sense of life gives us pleasure, whatever seems to diminish or threaten it, gives us pain." Beauty, love, joy, our deepest moral emotions such as justice, duty, and veneration, and those vague, indefinable emotions which seem to be made up of dim, indeterminate desire after something higher, purer, sweeter; all these must enter into our consideration; while on the other hand we must take cognizance of the malignant emotions which we may classify under the two general heads of the "fear" and "anger" groups. It is therefore evident that before we can discover methods whereby we will be able to stimulate the imagina-

⁵ Winchester, page 76.

tion of a pupil we must discover whether or not his mental furniture is adequate to enable him to visualize the imagery of the author whom he is trying to interpret. I very much question whether one who has never seen the ocean can successfully interpret Masefield, or whether one who has always lived in a city can really see the beauty of nature as revealed in Wordsworth.

Acting upon a suggestion given by Professor Halleck in his book of which I have just spoken,⁶ I made a test of an advanced college class in interpretation, as follows: I asked them to relax and close their eyes and then read to them three verses from a poem by Tennyson, pausing after each verse to have them write down just what things came into their minds as they heard the words. The results were somewhat striking and showed a wide diversity in the mental equipment of the pupils. The three verses are as follows:

One seem'd all dark and red—a tract of sand,
And some one pacing there alone,
Who paced forever in a glimmering land,
Lit with a low large moon.

There were twenty-four pupils in the class, eight men and sixteen women. Fourteen of them saw a picture of the desert, with various added details of camels, palm-trees, the pyramids and one a sphinx. Four saw the sandy beach of the ocean, three localized the scene as a river, a reservoir and a plain, and three saw "just sand." Nearly all of them visualized the "some one pacing there alone" as a man, but one girl saw "an old woman." More than half of the class spoke of the man as "walking with head bent, in deep thought," "in meditation." Details of his costume were given by some, but not by all. You will note that the stimuli here are all visual, yet there are auditory, olfactory, kinesthetic, and temperature sensations recorded on some of the papers, such as, "the sighing of the wind, and the steady lap of the waves," "the air is fresh and warm," "all is very still," "growl of a wild animal in the distance," "in the background a group of men strumming on native instruments," "I can hear bull-frogs croaking," "it is the long, cold sweep of the desert." Two spoke of the absence of odor. One was reminded of "The Ancient Mariner," one of "Sohrab and Rustum," and still another of "The Passion in the Desert."

⁶ Halleck, page 168, ff.

In the next verse you will note that auditory stimuli predominate:

One show'd an iron coast and angry waves.
You seemed to hear them climb and fall
And roar rock-thwarted under bellowing caves
Beneath the windy wall.

One of the best descriptions of this reads as follows:

"I am on board a vessel which has lost its way in a violent storm. The sea is running very high and the long peals of thunder and sharp flashes of lightning add to the terror of the scene. The crew and passengers are gathered around the captain who with anxious face is peering through the darkness in the direction from whence comes the terrific roar of the breakers ahead. A sharp flash of lightning reveals the whole scene and the whole assemblage cry out in alarm. The coast appears, 'high and rock-bound' and as the high waves come rolling in they are dashed high in the air, falling back in white foam. The vessel is being rapidly driven towards the shore and each moment the possibility of its destruction increases." Another pupil, a girl, wrote, "The roaring and beating of the surf and the sensation of choking and of going down come to me. I always feel that way when I see a picture of the ocean because I once came near drowning in the breakers." One saw a scene she had recently witnessed in a moving-picture show and another got a picture of the Rock of Gibraltar with the Prudential Life Insurance Co. advertisement on it. In spite of the strong auditory stimuli two persons gave no auditory sensations at all in their descriptions, only visual.

The third verse reads:

And one, a full-fed river winding slow
By herds upon an endless plain,
The ragged rims of thunder brooding low,
With shadow-streaks of rain.

In the description of this there were many varying details of color, light, odor, sound, and movement. The majority visualized the herds as cattle, and a few as sheep, another example of the influence of environment. The majority described this as a scene of peace and quiet, but several felt in the approaching storm a hint of impending disaster.

In examining the three scenes as described by each individual I found a marked degree of consistency. Some were highly imaginative with vivid sensations of sight, sound, odor, temperature, and

feeling. Others were plainly unimaginative, limited almost altogether to visual impressions and even these were not vivid. Some were illumined by flashes of fancy, others were altogether commonplace. One girl had marked temperature sensations in all three verses; one man had a great deal of movement in all his pictures; and another in each instance localized the scene. Only two were reminded of scenes from moving-picture shows while a number recalled scenes from books and pictures they had seen.

Such a test as this is worth while for any teacher to make for it will give him an insight into the minds of his pupils. It is really an examination in interpretation. With the tabulated results of this test in hand the teacher is better fitted to undertake the task of stimulating the imagination of a given pupil. But it is not well to stop here; if opportunity permits find out more about his early life and training, his environment, his opportunity for observation, his tastes in art, literature, and music, the studies he prefers, his favorite sports, and what his hobbies are. Then find opportunity to test him further by having him explain in his own language what he thinks the author is trying to convey in selected passages from Shakespeare and other poets.

If when these tests are over you find him possessed of an alert mind, keen faculties of observation which have been well-trained in a favorable environment, and a sympathetic and responsive temperament there will be but little need for you as a teacher to attempt to stimulate his imagination. Your task will be rather to make suggestions which the pupil will grasp quickly and act upon with precision and accuracy until, as very often happens he may "stimulate the imagination" of the teacher. But if, on the other hand you get almost no favorable reactions from your tests, or at best only a few, what is there for you to do? For myself I am sometimes tempted to say to him, "My dear fellow, so far as I can see you *have* no imagination, for you two and two will always be four; it never occurs to you to wonder whether sometime they may not add up three or five; you do not believe, and you never have believed, in Santa Claus, and without a diagram you are powerless in the presence of a joke . . . this way out, please!" But somehow I never do. I labor with him, just as you do, in a seemingly hopeless endeavor to make him see, what for him does not exist, to the end that we both achieve much weariness of the flesh and apparently but few results.

What are we to do in such a case? Are there no laws for our guidance? Yes, I believe that there are. The first thing that we must try to do is to rouse his interest. Professor Phillips in his statement of the "Factors of Interestingness" in his book "Effective Speaking" gives a clue to the way this may be done. What he calls the Vital, the Unusual, the Uncertain, the Antagonistic, are sound psychological principles.

But what we are now after is a general law for our guidance. Dr. Bernard Hart says,⁷ "There is a psychological process, technically known as 'identification,' which consists in identifying ourselves with another individual, either real or fictitious, so that we experience his joys, sorrows, and desires, as if they were our own. So long as the identification holds we feel that he is part of our personality, and that we are living part of our lives in him. One of the best instances is afforded by the reader of a second-class romantic novel and an even better example is presented by the audience of a melodrama. Everybody who has observed the gallery during an entertainment of this kind is aware that its inmates are living on the stage, and always, of course in the part of hero or heroine. The illusion of reality which attaches to the play allows the day-dreaming to be conducted much more efficiently than in the case of the novel—hence the greater popularity of the drama. If we rise higher in the scale of art and consider the first-rate novel or play, we find the mechanism of identification still at work, but appearing now in a less simple form. The reader no longer identifies himself merely with the hero but with all the characters at once . . . the same remarks are applicable to the first-rate play. The reason that such productions only appeal to a limited class is that they presuppose in their audience the possession of mental processes sufficiently complicated to enable this identification to occur." Here we seem to be approaching a solution, but again we see the limits set by the mental equipment of the individual, and we have not yet found our clue to action. But if holding this principle of "identification" in mind we turn to others of our modern writers in this field we find a principle which may be of service.

In the first place we must remember that all of our mental life rests upon an instinctive basis and that the mental habits of the child seem like echoes from the remote past, recalling the life of

⁷ Bernard Hart, M.D., *The Psychology of Insanity*, page 158-9.

the cave, the forest, and the stream.⁸ "In fact," says Dr. G. T. W. Patrick (from whose book "The Psychology of Relaxation" I shall quote somewhat extensively and which I strongly recommend to anyone interested in this subject), "there is a striking similarity between the plays of children and the sports of men on the one hand and the pursuits of primitive man on the other. The similarity is due to the fact that those mental powers upon which advancing civilization depends, especially voluntary and sustained attention, concentration, analysis, and abstraction are undeveloped in the child and subject to rapid fatigue in the adult." Advancing culture is always associated with the repression and restraint of primitive impulses.⁹ "The animal is perfectly natural. It follows instinct, hiding and repressing nothing. With this free and natural state, contrast man's condition. The human being, from childhood up must curb, repress, skulk, hide, control. From the mother's 'No, no,' to the thundering 'Thou shalt not' from Mount Sinai, there is a constant denial of instinct."¹⁰ "The social development of mankind is always in the direction of restraint and inhibition of primitive impulses which are thought to be detrimental to social order. This restraint and repression must be very largely self-directed, involving ever-increasing powers of attention and concentration, and resulting in rapid mental fatigue. Thus there is always a conscious or subconscious rebellion on the part of the individual against this restraint, repression and fatigue, and always a tendency to escape from it at times, and when adequate means of escape are not provided there will always be outbreaks and social disturbances and spasmodic reactions to restore the balance. Laughter is the simplest form of reaction . . . it represents a momentary escape from social rigors back to primeval freedom. It is the 'subconscious satisfaction' which we have in old racial memories revived by the perception of social lapses of all kinds. Music may lay its power and its charm to the latent memories which it evokes. In poetry we have displayed to us vivid pictures of our own inner experiences, to which there is such quick and sympathetic response that it almost seems as if the memories evoked must reach out beyond our individual lives deep into the racial history of the past." Bergson has some such thought when he says in his essay

⁸ Patrick, *The Psychology of Relaxation*, page 48.

⁹ Bliss, *The Origin of Laughter*, Quoted by Patrick, page 104.

¹⁰ Patrick, page 106.

on "Laughter,"¹¹ "What drama goes forth to discover and brings to light is a deep-seated reality that is veiled from us often in our own interests, by the necessities of life. The drama offers nature her revenge upon society. After seeing a stirring drama what has interested us is not so much what we have been told about others as the glimpse we have caught of ourselves. It seems as if an appeal had been made within us to certain ancestral memories belonging to a far-away past—memories so deep-seated and so foreign to our present life that this latter, for a moment, seems something unreal and conventional, for which we shall have to serve a fresh apprenticeship."

Does not this suggest to us a method of attack in our endeavor to stimulate the imagination? The man of today is a high-tension being, with a highly organized brain, but beneath this superior brain, sometimes very near the surface, there lies a vast network of inherited dispositions connecting the man of today with his remote and primitive ancestors. If this be true and we find that things racially old are seized upon with avidity because they make a strong appeal to primitive instincts why may we not stimulate the imagination of a pupil by suggesting this line of attack. This is the method used very largely by the cartoonist. There was a time when man lived in close relation with and dependence upon wild and domestic animals. This period is reflected in many forms of the child's life, in his animal books, his Teddy bears, his animal toys and in his numerous animal plays. In cartoons free use is made of this principle, animals such as the mule, the cow, the cat, the hen and chicks, the ducks and geese, all racially familiar, but now disappearing from our city life, greet us again in the daily cartoons and bring us corresponding joy.¹² "Success today," says Dr. Patrick, "does not depend upon swiftness of foot . . . but there was a time when swiftness of foot and swiftness of horse were vital. So in our sports these old scenes are reenacted. Stage-managers, story-writers, and moving-picture shows seek always for a new thrill. When love and warfare fail, the story-writer can always fall back on the horse-race for thrills. The old and elemental is always thrilling. It is difficult to read any well-told story of a horse-race or chariot-race without an emotional disturbance out of all proportion to the importance of the events. In fact they have no

¹¹ Bergson, *Laughter*, page 158.

¹² Patrick, page 69 ff.

significance now. They belong to the past. Some years ago an English magazine published the results of a census which it had made of the order of popularity of Browning's shorter poems. The list included about fifty of these poems, including such matchless gems as 'Evelyn Hope,' 'Abt Vogler,' 'My Last Duchess,' 'Rabbi Ben Ezra,' etc. But the first place of all the fifty was given to the poem entitled, 'How they brought the Good News from Ghent to Aix,' a poem without significance or thought or sentiment, but depending for its interest upon the incident of a desperate horseback ride from Ghent to Aix." Read the poem over once more if you will regarding it from this new viewpoint:

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch as the gate-bolts undrew
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast,

and the next time you have a pupil whose imagination it is hard to awake try him on the ride from Ghent to Aix, or if you wish on that thrilling description of the chariot-race from "Ben Hur," and see if he had any primitive ancestors who loved horses. Also note that the principle of "identification" mentioned by Dr. Hart is very active here, for the pupil to enter into the scene must himself become the boon companion of *Joris* and *Dirck* in their wild moonlight ride, and for the time being he is the hero of whom he sings. How may we formulate our law? Has it not been formulated for us: "*The racially old is seized by the individual with ease and joy.*" And to stimulate the imagination in interpretative reading why not begin with something which is racially old and observe its appeal? Certainly it presents a new viewpoint from which to study English literature. Consider for instance the part which war plays in our literature. Not one of us but regards war as an evil and yet we thrill to the very depths of our being at a well-told tale of battle and we delight to hear,

Of moving accidents by flood and field;
Of hair-breadth 'scapes i' the imminent deadly breach;
Of being taken by the insolent foe,
And sold to slavery;

The history of mankind for thousands of years has been a history of incessant warfare. New economic and industrial conditions have made war irrational but the brain of the man of today is prac-

tically the same old brain of our fathers and forefathers, deeply stamped with ancestral traits and primitive instincts. Is it any wonder that from this primal instinct there should spring a powerful appeal to the imagination? The boy sits enthralled as he reads of the thrilling fight at the stockade in "Treasure Island," and where is the man or woman who can read Kipling's "Hymn Before Action" without being stirred by the trumpet-tones of that militant prayer:

The earth is full of anger,
The seas are dark with wrath,
The nations in their harness
Go up against our path;
Ere yet we loose the legions—
Ere yet we draw the blade,
Jehovah of the Thunders,
Lord God of Battles, aid!

A quick and sympathetic response to the latent memories which link us with the racial history of the past has much to do with the appeal of a large part of our literature. What is the secret of the almost universal appeal of the Twenty-third Psalm, undoubtedly the best-known and perhaps the best-liked of all the Psalms. Study its imagery, "Green pastures," "still waters," "paths of righteousness," "valley of the shadow," and the powerful emotional concept "presence of enemies." Glance further through the Psalms which are most often read and quoted and we find, "deep waters," "the whirling dust," "stubble before the wind," "the fire that burneth the forest," "Thou carriest them away as with a flood," "The arrow that flieth by day and the pestilence that walketh in darkness," "a tree planted by the rivers of water," and "a rock in a weary land." All of them images racially old, connected with the intimate, daily life of men who lived close to Nature and had reason to fear or love the varied forms in which they saw her manifest.

Time does not permit of a more extended discussion of our subject though many attractive phases of it present themselves. I feel sure you will agree that it presents a fruitful field for research. In conclusion may I restate my suggestion that to stimulate the imagination in interpretative reading we will do well to remember that "the racially old is seized by the individual with ease and joy."

A BEGINNING COURSE IN PUBLIC SPEAKING FOR COLLEGES AND UNIVERSITIES¹

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THE importance of beginning work in public speaking in colleges and universities is felt by all teachers of speaking, and especially by those who have had to do with the problems which this work presents. I am sure that all who have undertaken this particular task will agree that nothing in our entire field is more perplexing or presents more varied aspects that demand our earnest consideration.

An examination of beginning courses as they are now offered in various institutions, reveals a striking lack of uniformity. This is apparent in many particulars, as for instance, in the time allotted to the work, in the academic credit which it receives, and in the content of the courses offered.

When one observes these and similar phases of the situation it appears that in each institution, the beginning course as it is now offered, has in nearly every instance been shaped to meet a local need or demand, so that at the present time there are almost as many different courses as there are institutions offering them. Thus the status of the beginning work in public speaking in the colleges of the country at the present time would seem to present a situation that is little less than hopeless. And yet, in the midst of the apparent chaos which now exists, if one will take the pains to gain a closer view of the situation, one cannot fail to be impressed by the remarkable *unanimity of purpose* that is to be found in the midst of the great variety of details which appear upon the surface.

Were it possible to enter fully into a discussion of matters of credits, hours, conditions of entrance, and the various phases of the subject which naturally suggest themselves, I am sure that it would prove not only interesting, but exceedingly profitable, but since any one of these aspects is of sufficient importance to take our entire time, it seems desirable to consider only those that appear of prime importance. This paper will be limited, there-

¹Read at the meeting of National Association of Teachers of Speech, Dec. 29, 1917.

fore, to a consideration of the content of a beginning course in public speaking for colleges and universities, with some discussion of ways and means of accomplishing what may appear to be the desired ends of such a course.

Observing that this course, as it is now constituted, is, in nearly every instance, an outgrowth of local conditions, we may well inquire into what have been the circumstances that have given the work its present status. I think that all beginning courses may be classified roughly under three distinct heads, according to the ends which they have been shaped to achieve.

First, there is the course that is designed for students who have no intention of pursuing the study of public speaking further;

Second, the course that is designed for students who have definitely in view a further study of the subject, and who wish in this course to lay a sound foundation for the same;

Third, the course that must take care, in the best possible way that circumstances will allow, of students of both of the above classes.

Since it is with a course of the third type that I have had chiefly to do, and also, inasmuch as this is the type of course which most colleges are offering at the present time, it is the one that I shall discuss.

When we consider that most beginning courses are of comparatively recent origin, that they have taken their present form largely through force of circumstances, and that for the most part, each department has been left entirely free to work out its own salvation, is it to be wondered at that conditions are precisely as we find them at the present time?

I have said that in the midst of all of the confusion that exists in this work, there is to be found a striking unanimity of purpose. This, I am sure will appear as very much of a paradox, in view of the fact that every beginning course is different from every other. Yet we may well pause to consider this fact: recently there was published in *THE QUARTERLY JOURNAL* résumés of the beginning courses that are now being offered in some of the leading colleges of the country; no two are alike, and yet, if we compare them with reference to their several aims, there is a notable similarity. From a comparison of the work of different institutions, and from talks with a great many teachers with regard to the subject, I am led to believe that in most instances our aims are substantially the same.

So far as I have been able to observe, very few colleges have seen fit to limit their beginning work solely to the end of the mere making of extempore speeches. Practically all seem to recognize the value of stimulating the thinking, the imagination, and the powers of expression of the student by means of the interpretation of the thoughts of others, through the medium of prose or poetry, or both, and nearly all seem to be agreed also that there should be some definite instruction in the use of voice and body; instruction which will be quite as fundamental a part of a man's education in developing his personality, improving his personal address, and cultivating his powers of conversation, as well as teaching him specifically how to make a speech. Therefore, the foremost aim of such a course should be to lay a broad foundation. It should harmonize with the other factors in education in helping to develop more effective personalities and more useful citizenship. It should serve as a means of stimulating and developing the powers of the whole man. It matters little whether he is to make a public speech, give instruction in the class room, carry on the business of an office, or appear at a social function; in each and all circumstances he needs to be able to use his mind, his voice, and his body to the best advantage. In short, such a course should be as broadly educative as possible. For this reason, a course that is to serve as a real foundation should employ the means that are necessary to accomplish this larger end.

There seems to be the feeling in some quarters at the present time that the only thing necessary in a beginning course is extempore speaking. With the teachers who hold this view I must say frankly that I cannot agree. The very great value of skill in extempore address in present day life no one will deny, but with the view that it is the only thing necessary in a beginning course, I cannot agree, for I do not believe that extempore speaking serves to accomplish all that should be accomplished. The student may acquire the ability to express his own ideas before an audience with a reasonable degree of effectiveness, and yet be utterly helpless when he attempts to quote similar ideas that have been expressed by others in the form of prose or poetry, or to read effectively something from the printed page. How often have we heard the student who is able to give a fairly effective extempore speech, attempt to read or quote something, and do it in a dull, monotonous fashion, almost devoid of meaning, that shows little or no appreciation of proper emphasis, phrasing, or the general laws of expression!

If we could agree that the only thing necessary to be gained from a beginning course is skill in extempore speaking, then, our problem would be simple. But if we believe that it should be something more—that it should be expression in a very much larger sense, then the problem is a very different one. There is no doubt that most students would prefer to have a course in which only extempore speaking is required. It is equally true, no doubt, that they would like to be able to pursue the study of English without having to know rhetoric, or ever having to write an English composition. The question is: Should they?

I hold that any beginning course that is to be truly fundamental; that is, one that will lay a foundation that will be of greatest ultimate benefit to the student in developing his powers in the most effective way, should be much broader than this. It should be one that will comprehend as fully as possible the means that are necessary to accomplish the two-fold end of:

First, a full and complete appreciation of that which is to be expressed, and

Second, the development of those powers of voice, of body, indeed, of the whole personality necessary to that expression.

I believe that our teachers, left free as they have been, to work out this course practically as they chose, have gone to one or the other of two extremes. There seems to be a tendency either to offer a course consisting chiefly of the theory of expression, or to omit theory almost entirely, and confine the work chiefly to drill in speech making. Either extreme I believe to be fundamentally wrong if the broader aims which we have considered are to be subserved. In the one case the student is required to learn to the minutest details, the *why* and *wherefore* of the subject, but is afforded little opportunity for gaining skill in the actual use of the principles studied; while in the other, drill and practice are emphasized at the expense of all things else, and the learner is left quite in the dark as to why he should or should not do a great many things which are highly important to effective expression.

If, then, we are to teach both the doing and the reasons for the doing, the question arises—What proportion of attention should be given, in our instruction, to the doing, and what to the reasons for the doing?

I am inclined to believe that in the past altogether too much attention has been paid to the *why* and *how* of the subject. Stu-

dents have been required to study principles altogether too much as principles, and to an extent that they have been bored by them rather than helped. Also, the principles studied have not been so correlated with their practical work that they have felt them to be of any real value as aids in expression. Here, as I see it, is our great need: First of all, to present theory and practice in the proportion that will secure maximum results, and so to correlate the two that there will be a very vital and necessary relation between them.

To this end let us consider the principle of a minimum of theory and a maximum of practice. Suppose we say that all detailed discussion of theory be eliminated from the class room; that the student be given definite and regular assignments upon principles, his preparation of which may be checked up by written reports to be handed in, or by an occasional brief test covering the essential phases of the subject under consideration, thus leaving the way open for constant and regular practice. This makes the class room of the teacher of public speaking a laboratory in which students learn to do by doing—the process going on constantly under the eye of the teacher. What mode of teaching this subject could be more effective! If the student is to read something, or deliver something, or do this or that particular thing with his voice or with his body, let him stand before the class and attempt it. If he fails, let him know wherein he fails. Show him how one thing is better to do than another; bring his information from what he has read outside to bear upon that particular point, and thus correlate his knowledge of the theory of it with his actual practice of it in a way that will bring it home as a very vital problem that is worth solving. Let him try it again and again if necessary, and help him to get the result he is working for. Let the class have a part also in working it out, and in this way make the work an intensely practical application of every principle studied.

I am more and more convinced that this is just what should be going on in the class room constantly throughout our beginning course. It should be a laboratory method from first to last—a continuous process of putting the student up to do some definite thing, working with him right on the floor before the class, encouraging, suggesting, drawing him out as can be done by the teacher in the presence of the class, I believe, better than in any other way. By this I do not mean that the student should expect to get all his practice in the class room. Indeed, he should be required to do

a good deal in the way of practice and drill outside. He should have a partner for practice, with whom he meets regularly to work out the things that have been suggested or attempted in the class room. But many students are unable to get results when working by themselves. Where one student, perhaps, may be able to take a suggestion from a teacher and work it out successfully by himself, ten will need the teacher's aid. Herein, therefore, lies the necessity for making the class room a laboratory, and likewise the opportunity for making the work of the beginning course intensely practical, without losing any of the value that is to be gained from a study of the theory of the subject. In fact, it affords the best possible means of gaining a knowledge of underlying principles, since it consists at all times of theory applied in a most practical way.

If, then, the principles to be employed are placed before the student in such a form that he is able to grasp them readily, and gain a thorough working knowledge of them outside the class room, then we are afforded our greatest opportunity for effective work.

I doubt if the time that can be devoted most profitably to principles and to practice can be expressed in terms of actual percentages, so much depends upon circumstances, such as the personnel of any given class. But I am sure that few of us who have had to do with this problem will question the truth of the statement that public speaking is about one per cent theory and ninety-nine per cent practice. If, then, our work is so arranged that the student is enabled to gain a substantial body of working principles as a foundation for all that he does, without the sacrifice of any of the time that might be devoted more profitably to gaining skill through actual practice, we shall have accomplished, it seems to me, a maximum of efficiency in the conduct of this work.

If we can agree, then, that the theory offered in this course should, insofar as possible, be reduced to a minimum and presented in a manner that will give to every principle a practical application, we have next to consider the nature of the theory to be used. On this point I believe we are supposed to be less in agreement than upon any other. Here again I think we must consider the general end which I believe we are all striving to attain—expression in the broad sense in which it has already been considered.

If the student is to gain this broader training in expression, there are certain things which he may reasonably be expected to be able to do. He should gain sufficient mastery of the laws of expression.

First, to be able to read intelligently from the printed page;
Second, to be able to quote acceptably, thoughts that have been expressed by others;

Third, to be able to give effective expression to his own thoughts.

That is, he should have training in reading, in declamation, and in extempore speaking. I do not mean to say that he can be expected to gain any great degree of perfection in these things in a course extending only throughout a single semester, but that these are the lines along which the student should work if he is to gain a broad foundation—one that will ultimately be of greatest service to him whether he continues his study of public speaking or not. I can hardly conceive of a beginning course being considered adequate, which leaves the student ignorant of phrasing, emphasis, and similar basic principles that are essential to both reading and speaking, or which fails to take into account some form of declamation, the ability to present ideas expressed in the language of another with the same facility with which he might express his own thought.

I am fully aware that there are some teachers who will at once take issue with me on this point. They will no doubt agree that the work should be conducted along lines sufficiently broad to comprehend both reading and speaking, but so far as declamation in any form is concerned—in it they find no virtue! There is no doubt that declamation has been often over-emphasized, and frequently conducted in a manner that has resulted in the worst forms of bombast, but when it is used sanely and to a proper purpose, it has certain values which are not easily obtained by other means. In the first place, it gives the student an opportunity for acquiring experience and skill in a higher form of expression than he will ever be likely to gain in beginning work by means of extempore speaking. And again, a familiarity with the splendid English of a great speech is of unquestioned value in expression.

I am aware that declamation has been so often cheapened—nay, outraged, by the use of "Spartacus to the Gladiators" and "The Midnight Ride of Jenny McNeal" that the term is rather in disfavor, but when I speak of it as a valuable aid in expression, I refer to it only as it has to do with material that is wisely chosen and properly employed. Surely the teacher who has had experience in the use of declamation must recognize that there are the widest differences in the nature of material available for this purpose. A great deal of it is so entirely foreign to the experience of the average

pupil that it should not be attempted; and again, much of it has so lost its vital nature with the passing of the years that it has no present interest. There is a great deal of material, however, that comes entirely within the comprehension and experience of the student, and that also possesses the same vital character that it had when first spoken.

What student of history or biography would not appreciate John W. Daniel's Eulogy of Robert E. Lee or Henry Watterson's analysis of the Life of Lincoln, or Beecher's Tribute to the Flag,—all speeches that make an appeal as genuine as if they were spoken but yesterday.

It is by the use of material of this kind that the student gains certain values which he does not get when his practice is confined solely to the expression of his own ideas upon current topics. By it he learns how other men have thought and felt and expressed themselves. He learns that the problem of addressing an audience of one thousand people upon an important occasion is a very different one from addressing a small group of his class mates upon a matter of fact topic, and he learns that the diction of the public speech is very different from that of the carefully prepared essay. To be sure, something of the same training is to be had from the reading of material of this kind. But when it is committed to memory and delivered well from the platform, it becomes in a certain sense the speaker's own, and gives him an opportunity for a thoroughly genuine appeal. What student can take any masterpiece of oratory, study it sympathetically, and learn to speak it well, without gaining certain definite values in the cultivation of thought, of imagination, and of the powers of expression that are not to be gained merely from the use of his own crude English—values comparable to those that are to be acquired by the student of literature from the reading of great books? I believe, therefore, that declamation has a very legitimate,—nay, shall I not say indispensable part to play in our beginning work, in helping to cultivate those higher powers which should be possessed not only by every public speaker, but also by every broadly educated person.

The question, then, with regard to the nature of the theory to be employed, must be determined by the ends that we seek to gain. If our aim is something more than merely that of acquiring skill in discussing commonplace topics, then the principles to be employed must accord with that aim. I believe that our instruction

should be sufficiently broad and basic to serve as an adequate foundation for the expressional needs of the educated person under all circumstances.

I can express my thought concretely in no better way than by speaking of the work as it is now conducted in our own institution. Let me say, however, that we make no claim of having what we regard as an ideal beginning course; indeed, it falls far short of what should constitute such a course. The fact that it is limited to two hours a week for one semester, and that a single instructor is responsible for the work of one hundred or more students, has made the realization of ideals impossible. I wish to speak merely of what we have been able to accomplish insofar as circumstances have permitted.

We start the work of our course by attacking at once the whole speech problem. No suggestion is given to the student at first as to what he should or should not do. He is assigned the duty of bringing to the class, for his first speech, some material object with which he may illustrate his talk. He is given no directions as to what it is to be, other than that it shall be something that he is interested in, and knows a good deal about, and which he thinks he can make interesting to the class. He is left entirely free to choose his own subject and the material with which he is to illustrate it, and I may say that usually the results of his first attempt at speech making are very gratifying. Almost invariably he chooses a subject in which he himself is vitally interested—one upon which he has some first hand information, and therefore is able to discuss with a great deal more enthusiasm than he is if the subject were assigned to him, or he were to select one somewhat foreign from his own interests. The speaker at once has a definite object to attain, and by means of something to handle and demonstrate, he does, unconsciously, what he would not be able to do if he were to go before the class with the thought of delivering a formal speech. For instance, the student who is very much interested in advertising will present exhibits showing the virtues of various types of advertisements, or samples of manufactured products, or models of machines or apparatus will be shown.

After attacking the work in this way, by bringing the student more or less unconsciously into the game of public speaking, we then begin to learn how certain particular things should be done. One of the first of these is the organization of speech material. I

doubt whether very much can or should be attempted in the study of speech structure in the beginning course. I think, however, that enough instruction should be given in the simple principles of speech organization to enable the student to present his ideas in an orderly manner in his extempore work. The next step is to teach him how his ideas, when properly organized, may be presented in a genuinely conversational form, and here we meet with more misconceptions with regard to what constitutes good and bad speaking than at any other point in the work. Some in every class have been high school declaimers; others have copied the style of delivery of some idolized spell-binder, and it is very hard for them to believe at first that a form of delivery based upon plain conversation could ever be effective in a public speech. We then have the task of ridding them of these preconceived notions, and teaching them to speak like sane human beings.

After having gotten our bearings by placing before the student in this way, some definite standards whereby he is able to judge under any circumstances whether a public speech is good or poor, we then proceed to teach him how to employ various means for making his expression more effective. He is taught the principles of correct control of breath for purposes of speech, the use of the voice, enunciation, platform deportment, gesture, emphasis, phrasing, voice quality, pitch values, et cetera, each principle being brought to bear upon the practical work in reading, declamation, and extempore speaking, which extends throughout the course, the aim being to lay a broad foundation for expression, and to meet, as fully as circumstances will allow, the needs of the individual student—in a word, to accomplish as best we are able, the ideals which I have attempted to set forth in this paper.

This, ladies and gentlemen, is my confession of faith with respect to the beginning course, and I offer it to you with the hope that it may be suggestive rather than dogmatic. And if it serves to lead to a discussion that will enable us to see exactly where we stand, and then to take some definite steps toward improving the present status of this work, the purpose of this paper will have been accomplished.

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ARGUMENTATION AND DEBATE IN HIGH SCHOOLS

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THOSE of us who work on the so-called higher levels of the educational process are, of course, always largely dependent upon the quality of the service rendered by those who are the foundation layers. Nowhere are foundations, good and bad, more enduring than they are in speech training. We must look to the high school to awaken an initial interest in debate work. College Argumentation and Debate courses and college debating teams are largely recruited from the number of those who, in high school, have acquired a taste for that sort of work. From this circumstance it follows that unless we can develop enthusiasm and appreciation for forensics in high school, we shall never have a proper proportion of college students active in this field.

The high school should not only awaken interest; it should also give sound fundamental training and it should send out graduates keenly sensible of their defects and eager to supplement their forensic training with that which the college has to offer. Where can one find a more distressingly impossible subject or object for speech training than in the person of John Jones, the school orator of Grassville, who, tutored by one of the local ministers, has met upon the sands of the oratorical arena the select, hand picked contestants of his district and has never yet lowered his voice? Have not the judges in every contest in which he has participated, the judges who were men of the cloth and universally respected, given to him a unanimous verdict over all comers? Need I go further in describing the local Demosthenes? Professor O'Neill did not put the case too strongly when he said that such a boy has been more seriously injured than he would have been had he broken a leg and had it set by a quack who left the injured member six inches shorter than the other. He is indeed the victim of educational malpractice which may cripple him for life.

Not more than six weeks ago there came into my office a specimen such as I have been describing. I had issued a call for debate candidates. This freshman came to tell me that he had been the

leader of his high school debate team for two years and that, although he felt that his experience had been extensive enough to give him approximately all of the benefits to be derived from the practice of the forensic art, yet he realized that the school needed experienced men on the teams and that he would therefore help us out. What more serious mistake could the high school make than to send its graduates to college and professional school convinced that the continuance of study and practice in the field of debating represents gratuitous effort?

To the proper functioning of the high school in the commencement of Argumentation and Debate training, two conditions are indispensable: the correct evaluation of the work by those in charge of the curriculum and the securing of competent instructors for such courses as may be offered.

One of the leaders among our profession in the high school field says, "I believe that the chief problem in teaching these subjects is to secure from school boards, principals, and superintendents a proper recognition of their importance so that the work may be given a definite place in the curriculum, with credit." Another high school teacher complains that there are three classes of principals and superintendents who block the introduction into the curriculum of real training in Argumentation and Debate. First there are those who think of Argumentation and Debate as a first cousin of Elocution which they dislike, and consequently will have none of it in their schools. Second, those who want just enough Argumentation and Debate teaching to prepare a few selected pupils for exhibition and advertising purposes. Third, those who feel that student debating societies supervised by any teacher no matter what his department, will provide all necessary training.

When we complain that a high school principal is not giving sufficient recognition to Argumentation and Debating work are we quite sure what we mean by "sufficient recognition"? What place should Argumentation and Debate have in the curriculum? If the high school curriculum were turned over to us for reformation, do we know just how we should bring them into the students' program? One thing is reasonably certain: if the educational world is to have confidence in our proposed solution of the problem it must be convinced that we are looking at our work from the standpoint of the ideal curriculum and not at the curriculum from the standpoint of our professional interests.

After we have arrived at some definite conclusion with reference to the terms upon which we should like to have Argumentation and Debate courses admitted to high school schedules, our next problem is how to influence the judgment of those who are in charge of the schools. What answer shall we make when we are informed, as was Macbeth, "the table's full"? Shall we attempt to teach subjects which are extra curricular, hoping that by the demonstration of honest merit we may win admission to the charmed circle of credit earning courses? Is it worth while for a teacher to spend and be spent in teaching something which is the butt of ridicule among the members of the faculty on which he serves or should the teacher of Public Speaking courses refuse to go into high schools except upon a basis of substantial equality with his colleagues?

It is my conviction that there is little to be gained through the acceptance of compromise conditions in teaching Argumentation and Debate. Unless those in charge of a high school are willing to employ a competent instructor and give his work proper recognition, it seems to me that the time is not ripe for the introduction of such courses into that school. When students are able to excuse their lackadaisical work in a course by remarking, "Well, the school doesn't give us any credit for the stuff anyway," and when the teacher has to kick against the pricks of ignorance and prejudice of those who should stand back of him, he has my full sympathy. This association ought to bring to bear its influence in every possible way to win the coöperation of the men who control the outstanding high schools of the country. We need to make our position strong in the prominent places first. The college and university departments which are supplying the high school field with its trained teachers of Argumentation and Debate should exert every possible influence to avoid placing their strong graduates where they will lose their faith in the work, become ashamed of their calling, and move into other departments in which they may enjoy a comfortable sense of equality with their colleagues.

If we are to have proper training in high school Argumentation and Debate, we must have an adequate supply of trained teachers. The conception of a trained teacher for these subjects has undergone some important modifications within the past decade. There are present in this group some of the men who have figured largely in the bringing of the newer and better day. Those high school principals who are behind the times on this matter should be led to revise their ideals.

A year or so ago I wrote to the administrative officers of about forty of the private secondary schools which are members of The North Central Academic Association, asking them what they were doing in the field of Argumentation and Debate. Some of the replies to my query as to the supply of trained instructors for this work were remarkably reassuring. The head master of one of the schools near Chicago wrote me that he had on his faculty, numbering about ten in all, four or five teachers eminently competent to teach Argumentation and Debate. I knew the members of the faculty in question and I respected them for their scholarship in their own departments but I smiled a good deal as I thought of their preparation for teaching these subjects. One's sense of the ridiculous might almost blind him to the tragedy involved in the benighted ignorance of those who are responsible for what is being done to the students of that school in the name of Argumentation and Debate. One of the leading college presidents of the country not long ago said that the modern public school system is producing graduates who are incapable of independent thinking. If this statement is in any sense true we can do something to remedy the defect by ceasing to entrust the teaching of thought-training subjects to amateurs.

Assuming for the time being that we have solved the first problem, which is the winning of a sufficient amount of coöperation on the part of high school principals to give opportunity for instruction in Argumentation and Debate, the next problem concerns the proper content of the courses to be given. One fundamental consideration to be borne in mind is that we ought, to some degree at least, to make the work preparatory to college Argumentation and Debate. The oral aspects of the training may easily be over-emphasized. The course should aim primarily at the development of the basic principles of sound thinking. We should not try to cover the entire field and we should cling closely to the ideal announced by Professor Houghton in his slogan, "A minimum of theory and a maximum of practice."

The first truth which should be stressed in teaching Argumentation is that there is nothing more valueless and troublesome than unsupported assertion. When students have learned the futility and inanity of controversy, the ingredients of which are, "'Tis" and "'Taint," the foundations have been laid for the study of the science of proof.

Very closely allied to the evils which emanate from unsupported assertion is the student's almost inevitable tendency to support his own valueless assertion by quoting the equally valueless assertion of someone else. Professor George P. Baker once said, "The undergraduate of today has an undue regard for what is in print. Very recently a professor in one of the leading medical colleges of the country said to me, 'You college teachers must do more to make your students understand that not everything in print is indubitable. I spend hours which I need for other purposes in making college graduates grasp that seemingly self evident fact.' " If students come out of college with this generous idea as to the infallible wisdom of linotype operators, what a vast amount of unfounded or misfounded thinking they must have done while in college. This tendency to substitute opinion for proof is a menace which should be met in high school. The student cannot be set right on that matter any too soon.

Then too, the student should be shown the error in entering into discussion without a careful preliminary definition of terms. When the high school student has learned that a considerable amount of the apparent conflict in opinion is merely a matter of terminology, he has acquired a principle which should function vitally in all of his subsequent education.

It is probably unnecessary to say that the beginning course in Argumentation should emphasize the development of the ability to distinguish between incidental and essential. There can scarcely be too much practice in sifting and winnowing the kernels of truth from piles of chaff.

To my mind there is no more important question connected with the work than that which concerns the ideals which students are to take out of the class room regarding the function and the purpose of argumentation. Are they to feel that they have been furnished with a weapon which will enable them to triumph over all those who differ with them in opinion? If we teach argumentation without emphasizing the true purpose of its employment we are performing a service of somewhat questionable value indeed. But is it possible for us to agree as to the aim and the function of argumentation? Students need constantly to be warned against the type of argument which was in the mind of Beveridge when he said, "The friction of argument is far more likely to generate heat than light."

A number of years ago I chanced upon a statement from Herbert Spencer which satisfies me as expressive of the ideal which should be placed and kept before the minds of students in Argumentation. Said that great logician, "In proportion as we love truth more and victory less, we shall become anxious to know what it is which leads our opponents to think as they do; we shall begin to suspect that the pertinacity of belief exhibited by them comes from a perception of something which we have not perceived and we shall learn to supplement that portion of truth which we have found with the portion found by them." If there is any type of human being with whom the world could well dispense it is the individual who goes about looking for an opportunity to try his mental spurs on some one else. The paramount responsibility of teachers in this field is that their students shall be neither a nuisance nor a menace to society. If we make the mistake of the ancient sophists we must expect the fate which befell them and their doctrines.

To summarize what I have said regarding the class room work in Argumentation: we should be content in high school to lay foundations. We should aim at the standardizing of the work in order that college teachers may know what has been done by those who have had the high school course. I have indicated in a very sketchy way what some of these fundamentals are, viz., an appreciation of the vanity of unsupported assertion, a knowledge of the simple tests of evidence, a sense of the necessity for painstaking definition, the ability to see the essential features of a situation and, most important of all, a definite sentiment as to the purpose in the development of the logical and rhetorical faculties and an unwillingness to prostitute these high powers to sordid ends.

If time permitted, I should like to discuss the debating society as an agency through which much good may come to the class room work. The voluntary association of students, under sympathetic, coöperative, and competent faculty supervision has in it elements of the greatest potential value to the participants. I must however pass to the consideration of the interschool debate.

Here the problems grow on every bush. The institution of debating has been under fire from all sides; its critics have been not only numerous but bitterly caustic. Let me give you some of the opinions which these critics have expressed. Says one: "After watching closely for a number of years the development of interscholastic debating in one of our larger cities, the writer has been

impressed with the fact that practically all of the abuses charged against interscholastic athletics exist with important additions in interscholastic debating.—In many cases the task of the debaters is reduced to the simple effort of committing to memory the work of the coaches,—about as genuine a test of mental capacity as would be a talking match between two parrots.—Debaters seek to trick their opponents.—Coaches employ great shrewdness in formulating propositions to be submitted to opposing teams.—Is the aim of debate the training of sharpers or the training of thinkers?—Intricate problems that are puzzling legislators, presidents, and cabinets, these young logicians settle with supreme ease. Questions of international moment from which the Hague Tribunal would shrink these embryo statesmen dispose of in two brief hours.—Well may they, after repeating speeches prepared at least in part by their coaches and largely above the ken of their fellow students, well may they say in conclusion to their long suffering audience, 'I thank you.' " (B. L. Gardner. *School Rev.* Vol. 19)

A Mr. von Kaltenborn tells in the *Harvard Alumni Bulletin* of his pathetic experience in losing a debate to Princeton because he had been assigned to the defense of the side in which he did not believe. (The question was on the federal incorporation of trusts.) This victim of the cruel practice of asking the student to investigate the arguments and the evidence on the side which runs counter to his moral (?) sense, says: "In my own case after thinking and believing that federal incorporation is about the most unsatisfactory solution of the trust problem, I was sent to Princeton to argue for federal incorporation. The insincerity as well as the artificiality of my speech was as apparent to the judges as it was to myself and we lost the debate.—Moreover I have never ceased feeling thoroughly ashamed." The *Outlook* remarks editorially, "Mr. von Kaltenborn concludes his heartfelt protest with the following expression of his opinion, 'Informal discussions are almost the only kind encountered in real life. One give-and-take session with men who believe what they say and are permitted to say what they believe is better training than a dozen formal debates.' "

A reading of the indictment leaves one with something of the feeling expressed the other day by a certain United States senator who was asked what his position was on the question of expelling one of his colleagues. He replied, "If one tenth of the charges against him are proved true, I shall vote for his expulsion." We

as a profession must seriously consider the objections to debating as it is now conducted and attempt to settle this problem. If we can obtain as good results in the teaching of Argumentation and Debate without the interscholastic debate as with it, then it seems to me that, under the circumstances we ought to drop it at once. If the interscholastic debate contributes to the effectiveness of our work then we ought to defend and perfect it.

Are the educational values in interschool debating overshadowed by the inculcation of dangerous tendencies of thought and purpose? Are we killing the spirit of discussion by insisting upon a cut and dried formalism of procedure, thus rendering the training barren of practical results? Is it a moral offense to pay scant regard to the debater's personal opinions and convictions in assigning him to his task? Are we training sophists and shysters instead of straight thinkers? Are most high school debaters mere phonographs and have they lost their originality of thought? Is there no good to be derived from forcing high school students to investigate perplexing social, economic, and political questions? Are we to believe that students who have been trained in debate must be born again before they can win honorable success in after life?

There are unquestionably many intelligent and honest people who answer these questions in the affirmative and view the interscholastic debate as an agency of unmitigated wickedness. It will readily occur to you that I cannot in the time at my disposal take up and answer all of these questions. I can do little more than suggest some general lines of approach.

I often wonder whether the bitter critics of debating realize the full implication of their charges. It seems to me that those who are on the field can hardly accept silently the conclusions implicit in the criticism. When it comes to the immoral tendencies alleged to exist in debate training we must look to the fruit of the tree? Do the products of the system justify the conclusions of the critics. It seems to me that a fair appraisal of those who have done battle on the forensic platform would certainly not rank them as inferior to their associates either in ability or in character. For my own part I admit that I cannot see how the advocacy of truth on either side of a debatable question endangers honest convictions. Are we not a little tempted to smile when ex-President Roosevelt thanks fortune for his escape from the contamination incident to the investigation of the evidence on both sides of a two-sided question? What an

amount of wrangling the world would be spared if some of the useless contention between individuals could be transferred to the field of open-minded thought within the individual brain box!

But what shall we say when the finger of accusation falls on the page of dishonest practice in interscholastic debating? When anyone mentions the chicanery and trickery between schools, when the charge is made that the debaters are mere parrots, we debate coaches feel some of the uneasiness experienced by a certain Yorkshireman who was holding a wedge for his fellow workman, Thomas, to drive into a large stick of cord wood. Thomas had a marked obliquity of vision and as he stood with the maul poised in the air, one eye was fixed on the wedge while the other hovered on the head of the boss. The Yorkshireman looked up apprehensively inquiring as he did so, "Thoomas, are ye lookin at me or at wood?" It seems to me that at least one eye of our critics is upon the coaches. This charge of dishonesty, be it noted, comes largely from the coaches themselves. Do high school debate coaches mean to charge their rivals with deliberately doing what a student would be expelled from school for attempting? Is there honor among thieves but none among debate coaches?

I am not ignorant of the fact that pressure is often placed upon coaches by those who intimate to them that their positions are insecure unless their teams bring home the bacon. Must a man who fights with a halter around his neck use all means to win? Certainly we should do all that we can to lighten the outside pressure but we should not forget our inside braces. This association ought to be able to reach the ears of principals and superintendents with a plea for an attitude on their part which will enable coaches to be educators and not charlatans. Debates conducted under the auspices of a university board which has power to control the actions of contestants, to select judges, etc., are likely to be freer from dishonest practices than are debates between bitter rivals over whom there is no outside authority. If we cannot have honesty in prepared debates, we had better have extempore debates. (Such a plan is used in the high school contest debates held under the auspices of the University of Montana and the results are said to be satisfactory.) When rival debate coaches meet personally, talk frankly, and agree to be as honest in their rivalry as they are in other particulars they can raise debating in the eyes of the public which is now frankly sceptical as to its value. If

coaches will agree to hang together there will be fewer separate hangings carried out by school executives who are looking for victories instead of education.

I have dwelt at length on interschool debating because it furnishes such a large proportion of the training which high school pupils now receive and because I believe that it is the fountain head of interest in Argumentation and Debate and should therefore be kept as pure as possible. Preparation for these debates offers one of the choicest opportunities for the highest type of mental training. It must be taken advantage of by a trained teacher whose eyes are capable of seeing a good deal further than the day of the debate, and who can use the impetus of school rivalry and not abuse it or worse still be used by it. All opinions to the contrary notwithstanding, I believe in debating as an agency for quickening interest in all matters forensic and for rendering to those who engage in it a service of inestimable value. We can never legislate honesty into debate relations. The institution of interschool debating can be preserved, and the great benefits which accrue to us from it made secure in just one way—coaches must rise to the situation, they must resolve to labor for the future in the spirit of true educators, they must learn to say with Woodrow Wilson, "I am willing, no matter what my personal fortunes may be, to play for the verdict of mankind."

COACHING DEBATES

PURPOSE AND METHOD

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I BELIEVE that I express the opinion of all experienced teachers of Argumentation and Debate, when I say, that the mind of the college student may be compared to a splendidly equipped workshop, wherein every modern machine and tool is found, but wherein there is found no master hand to use the tools, no directing intelligence to co-relate action, and, what is a far greater need, no will to initiate. Such is the mental content which the college supplies, and it is truly a sumptuous array of mental furniture,—but it is not education.

This condition is well described by Professor William Z. Ripley, of Harvard University, in the preface to his work on "Railway Problems," as follows:

The worst evil of modern academic life . . . is that the student may so seldom be called upon to *think for himself*:—not merely to cram and memorize, to absorb information pre-digested by an instructor, but rather to actively use his reasoning powers in effecting re-combinations of ideas. Mere passive contact for a brief period of life with cultivating influences and high ideals as exemplified in books, general environment, and, it is to be hoped, instructors of the right sort tends to produce the dilettante unless at the same time the mind is constantly invigorated by action.

The invigoration of the mind by action is embraced within the ultimate purpose of debate; but even that salutary office is but a means to the still greater end. The true objective is not mere elegance of polemic style nor proficiency in oral expression, neither is it lucidity of deictic construction nor acuteness of elenctical rejoinder. If the fundamental aim be deemed any one or all of these, then our profession offers no advent to larger things; we are only adding elaborate ornamentation. The mind was intended to be an intellectual and spiritual work-room, where the fine and beautiful ideas are appreciated for their own virtues, to be sure, but cultivated and devoted always to beneficial uses and definite intendments.

1. The true function of Argumentation and Debate is to supply the crucible, wherein the student shall test his knowledge and foment

his creative impulsions. Here, he must do purposive thinking; he must make vigorous use of every intellectual tool; he must employ every resource of his mind and every grace and power of his personality; all to the end that he may induce other minds to accept his conclusions and act upon them. In other words, it is in debate that the student is forced to use his entire mental equipment to practical purposes.

No generation has so truly needed this peculiar training as that generation which presently is to emerge from our class rooms. We stand at the portals of a new era, in which the problems which have vexed men's minds for ages must be solved. I say that they *must* be solved, because we have reached that point in economic and political history where civilization cannot escape subversion unless they be solved. Moreover, the world is no longer to be ruled by masters; democracy has come into her own. The demiurgic social swell of the present hour will not stop short of a complete and profound revolution in every activity of human life; democracy must invade society and dominate industry, if it is to be the ruling principle in government. These inevitable transitions create problems which are colossal and appalling, but nevertheless these very students of ours must solve them; and it is our singular task, as instructors in the field of argumentation, to prepare them for this duty.

Whether wisely or not, we cannot know, but men's minds are persistently converging upon that new factor in government, direct legislation. This process forces each individual to decide each complex question of government for himself; there is no escape for anyone. In the new economy the vital necessity will be leaders, men who think correctly to right conclusions and who are endowed with the ability to infuse the minds and enthuse the hearts of other men. Manifestly, neither the mere accumulation of points of knowledge nor the mere attainment of dexterity in speech and subtlety in argument will serve the purpose. Our colleges must develop alert men and women who shall guide the new movement into sane channels, but this can be done only by the introduction of some dynamic element into instruction.

Our profession is called to this high service. We must, therefore, bring to our task that fervor of spirit and vividness of perception which is commensurate with the elevated character of our purpose and with the unique privilege of helping men to discover

themselves. I know of no miracle so wonderful as the sudden unfolding of a man's mind or the glorious blossoming of a womanly spirit, and I am filled with gratitude that I am permitted to behold these things, and with humility that I should be, in even so small a degree, a contributor to the awakening. With these rich gifts, we salute thee, O America! These are our offerings to the Democracy of the Future! Because democracy stands for the untrammelled right and opportunity to *share in thought*, to commingle ideas and propulsions, no other department of learning and instruction can rob us of our rich heritage.

2. But, since democracy represents the right and opportunity for mutual expression, it connotes strife. Essentially, it means the inherent and reciprocal right to *fight* for ideals. It follows, therefore, that the larger conception of the business of the debate coach is the training of men for intellectual combat. Debaters must be *fighters*. That method of coaching, which develops the best fighter, is the correct system, for, while it is calculated to win debate contests, it is also calculated to excite and hold the interested attention of the general student body for the reason that it is real preparation for intense and useful life. I commend the following method to the consideration of those who believe that debate is a *fight*.

Most of the foregoing is applicable to both Argumentation and Debate; what I shall say hereafter relates solely to the preparation for intercollegiate debating; and is a radical and deliberate departure from the accepted methods of the class room. The following is a synopsis of the system which has been used by the College of Law of the University of Southern California, for the past six years:

(a) *Establish a preliminary squad for rebuttal training.*

Rebuttal is the life of debate. It is the heart of the *fight*. It wins debates. These classes in rebuttal should wrangle (I use the term advisedly) over every conceivable subject of current interest. The coach should enter into the fray, and, while directing thought into the most interesting and legitimate channels, excite by every wile the most spirited interchange of ideas. These classes correspond closely to the preliminary preparation in football, and they serve a similar purpose. They have interested men who never before dreamed of engaging in intercollegiate debate, and these men are often the finest material. Last year, in

the Law Department, we mustered 105 men from an enrollment of about 700, while the University, with an enrollment of nearly 3,500, could only enlist some 40-odd men for preliminary foot-ball practice. The rebuttal classes should be started at the commencement of the school-year and continued right up to the "try-out."

(b) *The "try-out" should be a test of rebuttal strength.*

Construction and organization will develop as the training proceeds; power in rebuttal requires constant practice. Select the rebutters from the "try-outs." Select no teams at the "try-out." Let the "try-out" judges select *every* contestant who shows promise for the ensuing year, giving no grades; ranking of the contestants should be prohibited. Every man selected is placed in the "Final Squad." A general subject should be announced two or three weeks before the try-out. One hour before the try-out, the Contestants should draw lots for place and side. Then the specific resolution should be announced. This forces extempore speaking and rebuttal. The first speaker on the affirmative should close the try-out, and be judged solely upon his last speech.

(c) *The entire "Final Squad" is put to work upon the resolution for the first debate of the season.*

The size of the "Final Squad" is immaterial; "the more the merrier." Indeed, the unsuccessful contestants in the try-out should be encouraged to join it, and "buck" the teams, it being understood, however, that the teams are to be selected from the members of the final squad, exclusively.

The side of the resolution elected should never be announced; the squad should develop both sides of it. All material should be carefully preserved for the use of the team, when chosen. Meetings of the squad should be held 3 or 4 times a week, there the free-for-all wrangles of the rebuttal classes should continue, but with more specific direction toward sound analysis. Indeed, this is our method of analysis!! Impossible? Well, just try it once, and see if you miss any of the steps in analysis. You will surely discover one thing, namely, that for perhaps the first time in your experience, you have really considered all the main contentions on both sides of the question and actually are able to deduce the main issues, and this is almost invariably impossible under any other system, where the debaters work alone. The real issues can only be determined when *all* the possible contentions, both affirmative and negative have been developed. This is beyond the power of any one

mind, if the debated question be worth-while. The "wrangle" develops surprising and original viewpoints. With 25 to 50 minds concentrating upon a common effort, very little vital material is overlooked, and the question is substantially exhausted in a short time. More real work is accomplished in a month by this method than is ordinarily covered in six, where the members of the teams follow the usual course.

(d) *Six weeks prior to the contest, the COACH selects the teams.*

Note that the coach selects the teams. No one else is competent to do this. The coach alone is in position to pass upon the qualifications of his men to debate the specific subject, their adaptability to each other and the many intimate factors which enter into the composition of an effective team.

Note, further, that the coach selects *teams* (a negative and an affirmative), not *a* team, even when but one side of the resolution is to be debated. The rule is: "Two teams for every debate, and four teams for every simultaneous debate."

(e) *The teams must meet and debate the question clear through, including rebuttal, EVERY DAY until the day of the debate. The coach must meet with them, and listen to every speech, and every rebuttal.*

Now the real work begins. The teams should fight it out no less than some 40 times, before they go upon the debate platform. They should try to overcome each other by every conceivable means during this period, and, if they are held sternly to the program, there is small probability that they will be surprised by any stratagem of their opponents. The debate will grow, day by day, and the final argument will have slight resemblance to the first. The debate will be reconstructed many times, and always with the purpose of avoiding attacks developed by the opposing side, or of launching a telling attack against the opposition. Organization of argument and strategy in its use are developed automatically, and the search for new material becomes mighty zealous, in the daily struggle to bring something into the contest, which will bring victory, if only for the once. The fortunes of war shift from side to side; first, the Affirmative has it, then, the following day, the Negative, reinforced with new material and new argument designed to meet the case of the Affirmative, may win. It is a running fight, never ending until the day of the contest, with a place in the team as the prize to be won, for the men are shifted

from side to side as they develop strength. Moreover, while the stress has been upon the development of the case, constant and repeated practice has ironed out faults in rhetoric and expression, while complete familiarity with every angle of the debate has given poise and confidence to the speakers.

- (f) *No team is irrevocably elected; the teams are always fighting for their places.*

Every team which debates should fight for the honor with a second team, *right up to the date of the debate*. Where the debate is simultaneous, four teams should be working up to the date of debate. This gives training to more men, and distributes the benefits further.

- (g) *The squad is set to work upon the next subject of debate.*

The squad is put to work again, immediately following the selection of team, and the above process is repeated. When a team has finished one contest, it should go back into the squad, and contest for place on another team. Last year, we prepared 15 debates, upon 9 totally different subjects.

- (h) *The first step in the preparation of a debate is the establishment of a theory of the case.*

How do we know that we have established the correct theory, before exhaustive research has been made? We don't know, but that is not important. A more pertinent inquiry is this: How can intelligent research be made before a theory is adopted? How will the debater know what to read and what to collect? It is of first importance that a theory be adopted. However, the preliminary "wrangle" is apt to demonstrate the approximately correct theory, particularly if sound criticism on the part of the coach has directed the argument and research into right channels. In any event, the debaters will have a definite plan of operation. Investigation will demonstrate the soundness or fallacy of the theory, or discover a stronger theory, and the work of research is intelligent and purposeful, not divergent and aimless. When the true theory is finally developed, it is usually found to be the correct theory for both affirmative and negative, and the two sides will converge upon it, albeit for the purpose of deducing contrary conclusions.

A consistent theory of the debate forces a consistent argument. It runs like a life-line through the cross-currents of the contest; bearing it in mind the debaters guard their admissions and become exact in their assertions; irrelevant and immaterial matter is excluded, and time conserved.

- (i) *Briefs, if necessary, are never drawn until debates are ready for their final writing.*

How can a brief be drawn before the issues are all developed? And, when the issues are clearly demarked, a brief may not be necessary. I do not desire to be misunderstood; I do not undervalue brief-drawing; but the repeated contests of the training period are apt to operate in lieu of many formal processes. Of course, the individual debaters will brief their arguments, perhaps daily, to aid their individual constructions.

May I be permitted to anticipate questions and objections? Here are some which come to my mind:

Do we write our constructive speeches? Yes, nearly always, but we are prepared by the shifting daily contest to throw them away, and extemporize, frequently to the improvement of the debate. Then do we memorize our speeches? Yes, and no. A first affirmative always does, for a proper sense of what is due the audience will demand a carefully prepared and formal opening statement of the case, and valuable time is conserved by the condensation, which is only possible where the speech has been thoroughly prepared in advance. A great advantage is also secured by an opening which is concise and clearly presented.

Let it be remembered that the debaters have passed through a long course of extemporaneous debating, they have been forced daily to meet a new attack. This experience has demonstrated that certain lines of argument and rebuttal are impregnable to attack, or radiate into familiar and welcome fields, if assailed by their opponents. Therefore, the system tends to establish certain definite lines of attack and defense in which the language becomes very familiar through repetition. But this is not analogous to what is ordinarily termed a "memorized" or "set" speech; insofar as it is memorized, it is the result of repeated and varied attack and defense in actual combat; it is the flexible fixation growing out of the widest experience in extemporization and the reiterated and successful adaptation of the same line of argument to meet the attack of the opposing team; if "set" in any sense, it is a condensed and corrected substance of argument first extemporized in actual debate, and tested in the cross-fire of actual contest. The pronounced feature of the method is its development of ability to meet every situation with extemporaneous rejoinder. No speech can become "set" unless it be the finished product of the widest sweep of ex-

temporization, and such a prepared speech or rebuttal is really but the citadel from which the debater is ready to sally forth on an infinite variety of excursions. In other words, the process of training is emphasized extemporization; the result *may* be a comprehensive and elastic presentation prepared for a foreseen assault. Thus, both resiliency of address and habits of thorough preparation are equally inculcated.

Much has been said in behalf of the value of extempore address, but extempore speaking which is required to meet unforeseen attack because of inadequate preparation, means that training in extempore work has been neglected.

The system presented above has stood the test of six years of intercollegiate coaching. It is calculated to purge the argument of fallacy, for the clash of repeated and varied rebuttal will develop unexpected and original lines of research. Initiative is developed to an extraordinary degree, and the final result is usually a real addition to the solution of the debated problem; other men's ideas, even those of recognized authorities, forming merely the foundation for genuine progression. It is seldom that a case so prepared can be found in any book or speech and often the debater has the gratification which comes from seeing the new thought which he has presented in debate, thereafter introduced to a larger audience in a presidential message or scientific paper. This does not indicate plagiarism on the part of any one, neither does its assertion indicate immodesty or bumptiousness; it merely tends to prove that the process of training discovers the next logical step in the development of the problem, and, further, that the combined effort of many ordinary minds, united in a lively community of purpose, is equal in efficacy and fertility to that of the genius of one great mind. Remember that the result is the product of an intense process of fermentation. Every idea has been subjected to the acid test of boisterous sarcasm and the heckling of irrepressible youth. The proponent of a novel contention must be hardy indeed, if he withstand the assault which descends upon him like an avalanche, albeit, it frequently happens that some seemingly weird or wild idea unfolds the central and determining issue of the subject. You never can tell!!

But does the student have time for this strenuous ordeal? Perhaps the best answer to this inquiry is the scholarship record. It will be sufficient to say that more than one-half of our scholarship

prize winners are debaters (they get the habit of winning), and that, without exception, the debaters are leaders in scholarship, most of them being members of the honor fraternity for scholarship. And this notwithstanding the fact that no credit is given for the work done in intercollegiate debate, and that our teams are required to make good all time lost on trips.

Candor requires me to say, however, that a temporary suspension of routine work is usually incident to the three or four weeks preceding a contest, on the part of the men actually engaged in final preparation. But these men speedily recover their stride, and, indeed, seem to have acquired a new vigor from the discipline of the training.

Why not limit the final squad to those who are apt to win places? Why waste time on every man who shows promise? The reasons are numerous, some of them are purely selfish. First, let me repeat: "You never can tell." The ugly duck may grow into an eagle. Then, again, there are other years coming. A man may fail in every try-out until his senior year, but by constant "bucking" of the teams, may become a tremendous force at last. Some minds mature slowly, and suddenly burst into a Volcanic consciousness of power. Every normal person can become a clear thinker and a convincing, cogent speaker,—every normal human being, *every one*. I don't mean orators,—they, perhaps are born (though I doubt it), but any one can become a successful speaker and debater. I will not believe that worthy ambitions are denied. The existence of a sincere and wholesome desire is its own promise of fulfillment. The fact that a man truly wishes to debate, is the assurance that he may achieve his desire.

Isn't it too severe? Well, life is too severe for some of us. It is a battle, in which we must learn to "endure hardness." Preparation for the struggle is necessary and our instruction is unfaithful if it fail here; and is it not exquisite torture, to create a keen appreciation for the fine things of life, and fail to develop strength to win clean victory? The man who can face his fellow students, ride down the jeers, overwhelm the obstacles they have cunningly devised, tread the devious path through all their traps and stratagems, and compel their respect and even force the acceptance of his judgments, this man is not apt to be denied elsewhere.

This is true preparation for the battle of life. Dullards become emancipated from their mental prisons, and display surprising

reservoirs of strength and a singular conviction in appeal. No man can consecrate himself so utterly to an idea, and fail to develop hidden powers. He is never the same man again; he has kept high company with regnant, living ideas. He will be a force for good; a leader among men forever after; he can *think*; he *will* think; he will be heard also, and always effectively.

Is it necessary to go through the entire debate, with strict enforcement of time-limits, each day? Why require daily repetition of the constructive addresses, especially the first affirmative speech, which is confessedly prepared and memorized? The necessity for absolute familiarity with the treatment which every angle of the debate is to receive is one reason. Thus, even the appearance of conflict in statement is avoided. But repetition affords the opposing team opportunity to administer the most infinite variety of shocks.

But the salient feature of the system is, that its every tendency militates against any address becoming "set." The continued and shifting daily attack compels constant corresponding reconstruction, and even a first affirmative speech may require revision on the last day before the final contest.

One of the questions which Professor O'Neill asked me has been reserved for treatment, for the reason that the reply which I desire to make seems appositely inserted here. In his comment upon my theme, "The Critic's Vote," Professor O'Neill says:

That (the "juryman's vote") is the most perfect scheme for putting a premium on coaching, and the wrong kind of coaching at that, that I have ever heard of. The coach can make out the case and hunt up the evidence, the debater performs the function of a phonograph, and the judge is compelled to vote for the weightiest evidence, for the work of the coach. This sort of mummery simply isn't debating. When I hear alleged debaters declaiming heavy evidence which has very patently been prepared for them by someone else, and the significance of which the declaimer very evidently does not understand, I vote against him, in favor of some one who has less weighty evidence which he evidently has dug up himself and which he understands and talks about in a direct and intelligent manner. How will Judge Wells vote in such a case?

I will answer by saying that seven years of acute experience in debate coaching has made me very wary of off-hand estimates of the capacities of incipient debaters, and exceedingly reluctant to assume the omniscience, which is requisite to the dogmatic determination of the author or origin of *any* debate. The young mind, I discover, is astonishingly versatile, and I intend no invidious disrespect for Professor O'Neill's acumen, when I say that I have

little doubt that he has frequently *straffed* the wrong man. In another place, but in the same comment, Professor O'Neill says:

The instructor should neither be saved from, nor punished for, his negligence (*or his other sins*—the italics are mine) by a board of judges called in to judge a student debate.

It seems to me that Professor O'Neill occupied safer ground, when he made the last-quoted statement than when he undertakes to punish the instructor for his sins of overcoaching or his negligence in permitting his student debaters to enter a contest without an intelligent comprehension of the matter which they present.

Material may be gathered legitimately from so many sources, and what seems to Professor O'Neill to have "very patently been prepared for them by someone else" may have been matter gathered at infinite pains and by means of the most exhaustive research, while the "less weighty evidence which he (the opposing debater) evidently dug up himself" may well be a shining example of taurine superficiality.

No system of judging debates will protect us from the incompetent or unscrupulous coach. It is then too late. It is also an approach from the wrong end of things, to attempt to correct pernicious coaching through the action of a board of judges.

Again, is not the assumption that any judge is competent to decide empirically which sources of uncredited evidence and argument are legitimate and which are illegitimate sufficiently violent to more than offset the rather subtly elaborated list of assumptions which have been ascribed to the "juryman's vote"? I know of many cases, where debaters have been charged with the sort of thing which Professor O'Neill justly condemns; the charge was sometimes true and sometimes not, but I could not have decided the point, for there often is no distinguishing mark. Suppose both teams offend in this respect,—what will the judge do then?

There is no end to the difficulty, once a judge undertakes to penalize anyone. Who will say where the line shall be drawn? The same kind of trouble arises when we try to equalize matters by the "critic's vote," or other weird systems of judging. The principal argument advanced for deviation from the "juryman's vote" is the unequal nature of contested resolutions. Assuming that the new system does not create inequalities of its own, let us see what this means. We are agreed that "skill in debate," which should be credited, must be valid,—it should be sternly dealt with,

where it is evasive or in any other manner departs from the paths of dialectical rectitude. But this means, of course, that the debater must stick to the issues and develop his case. In other words, he cannot do more than he could do under the "juryman" system; his limitations and restrictions are precisely the same. How then has he been advantaged, when he finds himself upon the "wrong" side of a lop-sided resolution? Manifestly, he can gain from the new system in only two ways. First, elements of debating skill in which he may have excelled his opponents, and which have already been duly accredited in the effect of the argument (and which contribute mutually to each other through their interplay upon each other, as has been heretofore shown) are again credited, as separate entities. This seems hardly fair, and is based upon the exceedingly doubtful assumption that these elements will yield to separate consideration. The only attempt at concrete illustration, with which I am familiar, is that offered by Professor Sarett, where the elements of debating proficiency confessedly overlap. If they are capable of exact segregation, it is certain that no attempt has thus far been made to demonstrate that alleged fact and explain the process; and I will submit that the burden of the issue, at least, is upon the proponents of the system to do this. If the elements of debating excellence are not capable of exact segregation, then the result must be a piece of guess-work, and cannot be said to represent "definite and sound professional standards," in the language of Professor Sarett.

Second, the unfortunate debater, who finds himself upon the "wrong" side of the resolution, can be further benefited by the "critic's vote," by accrediting outright evasion and jugglery. I am convinced that there is real danger of this, for even Professor O'Neill seems to believe that something should be done to compensate the "wrong" side of a patently absurd resolution. But, manifestly, in such a case, the only ability in debate, which it is possible for the unfortunate team to display, must be of the oblique character which we all denounce, for, assuming that the resolution is 100% absurd, that is, that it is obviously impossible for the unlucky team to prove a valid case, then all argument and every element of debating dexterity must be meretricious in character. If it be 75% absurd, the difference is only one of degree, while, if it be 25% absurd, a very clever team may completely hide the specious character of its case, even from an expert judge, who is

not alert to the strength of the case and the values of the evidence, but is thinking in "terms of ability of contestants." Certainly, in the last hypothetical example, the ratio of probabilities is highly favorable to the success of perverted finesse. This is the normal case of a lop-sided resolution, and, therefore, the danger indicated is very real. No one would expect palpable fraud to be rewarded under any system.

The evils which Professor O'Neill seeks to cure are almost wholly the manifestations of faulty training, and the true remedy can only be applied in the system of training. Professor O'Neill's zeal should earn him the commendation of every decent man in our profession, but it requires no concession upon my part to accord him *cum laude* for loyalty to the highest ideals.

I decline to permit anyone to go before me, however, in due observance of accepted ethics, which I understand requires the coach to restrict his action to vigorous criticism of the work actually done by the debaters. Nevertheless, it has always been difficult to understand why evidence and argument, if left severely to the student for development, should be less legitimate, when suggested by the coach, than the same material when gathered from some other source. I find it still more difficult to condemn the industry of the student, whose devotion to his debate leads him to conscript the interest of his neighbors and friends and to beard some industrial or scientific lion in his den to make draft upon their knowledge. I cannot believe that this is intended by the "critic" judge.

The cure is only found in testing everything in the ordeal of battle. After the student debater has endured the sarcasm and biting irony of an impious group of fellow-students, who are never to be convicted of deference to the opinions of the relatives and friends of any fellow who attempts to find a substitute for argument and research, it may be safely assumed that most of the fiddlefaddle will be hazed out of him; he will thereafter understand what he says and why he says it, or he won't say it. *No coaching can compare in excellence with the coaching the debaters give each other.* The system described above is designed to furnish the opportunity and incentive for this unconscious coaching.

I have said that a due regard for the ethics of our profession has decreed that the coach should offer no material to the debaters. It is less disingenuous to say that I also observe an increasing reluctance to subject my opinions to the fierce heat of the cross-

fire I have kindled. Since it is necessary to instil the keenest spirit of critical analysis, it would be as inconsistent to restrain caustic attack upon the opinions of the coach as it would be inconvenient to his aplomb to permit such indignity! Thus, the system automatically adjusts itself to correct standards.

Close contact with glowing young minds is calculated to keep the coach in order. What an amazing privilege we enjoy! To be permitted to inspire the mystic flame of glorious individuality! What an Apocalypse is the unfolding of a mind, the startled look, as it were of wonderment at the beholding of a new-made world, the sudden grasp of the throbbing insinuations of life! What a solemn honor, to hold the key that unlocks the windows of the intelligence! The gate is left ajar, sometimes, and we are allowed a furtive glimpse of things which it is not lawful for man to utter. Verily it is glorious to fight! "He that overcometh shall inherit all things," in that realm; moreover, whereunto "the kings of the earth do bring their glory and honor."

SPEECH EDUCATION IN SECONDARY SCHOOLS— A BIBLIOGRAPHY

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State Normal School, Platteville, Wis.

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THE FATHER OF DEBATE: PROTAGORAS OF ABDERA

BROMLEY SMITH
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WHO first encouraged regular discussions on set subjects? Who first organized argumentative contests between his pupils? Who may be regarded as the Father of Debate? These distinctions belong to Protagoras of Abdera. Somewhere between the years 481 and 411 B.C. he flourished, earning his daily bread as an itinerant teacher for 40 years (*Meno*, 91) thruout Greece and especially in Athens. Earning his bread by teaching was another distinction, for the receiving of money payment for teaching, at least the higher branches of learning, broke Greek tradition. The comments made by his contemporaries are not of a complimentary character. As the terms which he offered his pupils are rather unique they will bear recording in full. "My lessons are well worth the price I demand, ay and a still larger one, so much so that even the pupil himself allows it. And therefore the plan I have adopted in asking my terms is this: As soon as a pupil has finished the course he pays me, if willing, the full amount of my demand; if not, he goes to an altar, and there he makes on oath his own estimate of the value of my instruction, and pays me accordingly." (*Prot.* 328) Altho the fee was 100 minae (*Diog. Laert.* IX. 4) his pupils must have valued his services highly, for the youthful Hippocrates was willing to give the last farthing of his own fortune and all he could borrow of his friends in order to become wise under such a teacher. (*Prot.* 310) There is no record of any one attempting to lower his fee by appearing before the altar.

The activities of Protagoras were not confined to the classroom, for the task of framing the laws of the new Athenian colony of Thurium in Italy was assigned to him by his friend Pericles. (*Diog. L.* IX. 1) At Thurium he had opportunity to converse with Herodotus the historian (*Arist. Rhet.*, III, 9) and with Empedocles the philosopher (*Diog. L.* IX. 1). This teacher and legislator was well acquainted with Euripides the poet, with Socrates, Democritus, and many other eminent men. Toward the end of a long life spent in the days of Periclean splendor his aged eyes were destined to see Athens

laid waste by a fearful pestilence and to behold Hellenic unity shattered by the beginning of the death struggle between Athens and Sparta. His closing year was tragic; a wave of religious intolerance similar to that which engulfed Socrates swept over Athens. But more of this later.

In the opening lines I noted some distinctions granted to Protagoras by the ancients; there are many others. Plato, for instance, says he was the first to avow himself a teacher of mankind and a sophist (*ὁμολογῶ τε σοφιστὴς εἶναι καὶ παιδεύειν ἀνθρώπους*—*Prot.* 317. See also 349). Diogenes Laertius, whose *Lives and Opinions of Eminent Philosophers* is an invaluable repository of poorly digested material, has touched a number of the achievements of Protagoras—so many, indeed, that one is inclined to be suspicious. One finds that “he was the first person who gave a precise definition of the parts of time; who armed disputants with the weapon of sophism. He too, it was, who first invented that sort of argument which is called the Socratic. He was also the original inventor of the porter’s pad for men to carry their burdens on. He was the first person who divided discourse into four parts: entreaty, interrogation, answer, and injunction. These he called the foundations of discourse” (Yonge, tr.). Already mention has been made of his instituting contests of argument and of his practising regular discussions on set subjects. Altho a teacher of Rhetors he was not satisfied with lecturing, but betook himself to the pen. No mean library would one possess who owned all the manuscripts of his writings. A list of these includes “a treatise on the Art of Contention; one on Wrestling; one on Mathematics; one on a Republic; one on Ambition; one on Virtues; one on the Original Condition of Man; one on Those in the Shades Below; one on Things Which Are Not Done Properly by Men; one volume of Precepts; one essay entitled Justice in Pleading for Hire; two books of Contradictions.” (*Diog. Laert.* IX. 6) In addition to these works he is credited with the following: “On the Gods,” “On Correct Speech,” “The Imperative Speech,” “On the Constitution,” “On the Art,” “On Being,” and “Truth.” It may be that some of these are the same works, with different titles. This we will never know, as only titles and a few fragments have survived. From the enumeration of his many distinctions and of his works, is it any wonder that he should have been surnamed Wisdom? (*Diog. Laert.* IX. 2)

Concerning this wise man all preceding treatments have been made from the standpoint of the philosopher. The histories of philosophy devote a page or so to him principally for the purpose of setting forth his position that "Man is the measure of all things." I now purpose to approach his life work from a new angle—that of a teacher of Rhetors. If, in the setting forth, I should run counter to the interpretations of some of the philosophers, let the kindly public be our judge.

No mean orator himself, Protagoras was primarily a teacher of the art of speaking. When Diogenes Laertius says he was the first person who employed regular discussions on set subjects he referred to what the ancients called topics or commonplaces. Such exercises dealing with virtue and vice, praise or blame, qualities which will produce success or failure, the value of friendship, patriotism, and loyalty developed the vocabulary and the power of expression, and stored the mind with pregnant ideas and vigorous language ready for immediate use. He was the forerunner of those teachers of the art of rhetoric referred to by Quintilian in his Institutes of Oratory,—teachers who, in order to improve eloquence "set their pupils little exercises, both of praising and inveighing, who defended propositions, spoke from general topics, and touched upon every circumstance of time, place, and person, that could serve as matter for debate upon causes whether real or imaginary." This province of the rhetoricians Quintilian complained had in his day been scandalously abandoned with loss to the profession. (*Si rhetor prima operis sui officia non recusat, a narrationibus statim, et laudandi vituperandique opusculis, cura ejus desideratur. An ignoramus antiquis hoc fuisse ad augendam eloquentiam genus exercitationis, ut theses dicerent, et communes locos, et caetera citra complexum rerum personarumque, quibus verae fictaeque controversiae continentur? Ex quo palam est, quam turpiter deserat eam partem rhetorices institutio, quam et primam habuit, et diu solam.*—Inst. Orat. II. 1)

Again, when Diogenes says that Protagoras was the first who instituted contests of argument, he referred to the practice of debate on questions akin to those met in real life or possibly to imaginary questions. There could have been no difficulty in choosing suitable subjects for the Athenians were a litigious people. Protagoras simply adapted his instruction and classroom procedure to the custom of his day. He introduced debate into his course and asserted
 "that on every question there are two sides exactly opposite to one

another." Thus by encouraging argumentation the nimble minds of the young Greeks were exercised in the reduction of hazy themes to fundamentals and in the expansion of propositions. In all of this practice Protagoras employed a first-class principle of education: *ἔλεγε μὴδὲν εἶναι μήτε τέχνην ἄνευ μελέτης μήτε μελέτην ἄνευ τέχνης*.—(Stob. Floril. XXIX. 80.) "He held that there could be no theory or art without practice, no practice without theory." Now this happens to be the very principle employed by every teacher of science who gives laboratory work and by every teacher of speech. Mass instruction in these lines is possible to a limited degree; the best results are obtained by much time spent by and with the individual.

There is something more to be said concerning the courses offered by Protagoras. While he was with his pupils, he, like all good teachers, trained not only their minds but also their characters. Said he, "If a youth comes to me, he will learn such prudence (*εἰσουλία*) in domestic concerns as will best enable him to regulate his own household; such wisdom in public affairs as will best qualify him for becoming a statesman and orator." (Plato, Prot. 318) He professed also "to make men good citizens." (319) To make men good for home and state is certainly a high ideal, no matter what opinion the Platonic Socrates might have of it. In preparing the future citizens he drew pabulum from the fields of philosophy and religion, philology and gymnastics, ethics, economics, and politics. When the young orators had absorbed the information which he poured out, they were then trained to arrange their thoughts and to deliver them aloud.

Part of this training involved the use of correct grammar, composition, and diction. Aristotle discoursing on purity of style in his *Rhetoric* (III.5) gives Protagoras credit for pointing out the distinction "between the classes (classifications) of nouns, viz., male (*ἄρρενα*), female (*θῆλεα*), and inanimate (*σκεῖη*=implement): and these also must be correctly assigned, each to its proper place: thus, 'She, having come and having conversed, departed.' " (*ἥ δ' ἐλθοῦσα καὶ διαλεχθεῖσα ᾤχετο*—wherein will be noticed two participles in the feminine agreeing with *ἥ*.) It will be seen that the translation used, that of Cope, provides for three genders or rather classifications of nouns—male, female, and inanimate. From which it is possible that *σκεῖη* may include many words that are really masculine and feminine, but are grammatically inanimate. Protagoras could not

have been the first to distinguish male and female, but he introduced the distinctions into the analysis of language. We have here, so far as is known, the earliest attempt at Greek grammar. (Cope, *Arist. Rhet.* III. 61) If the subject needs a sire we may be justified in calling Protagoras The Father of Greek Grammar, for he seems to be the first to give systematized instruction in the parts of speech.

This training of Rhetors in grammar may seem strange when one considers that Greek had been a spoken language for centuries and had developed a powerful literature. Could it be possible that Homer and Aeschylus, Hesiod and Pindar, Pythagoras and Parmenides, Hecataeus and Herodotus—all masters of the Greek tongue—knew nothing of grammar? There is no record; they seem to have used language with the same ease and correctness as do natives of Africa, who without seeing a word have speech in well-developed form (so Dr. Leslie, a missionary to Central Africa, informed me). Some one discovered that parts of speech existed, that verbs agreed with their subjects, that modifiers followed the gender and number of their modificands (to coin a word). To Protagoras comes this honor. He wrote a book "On Correct Speech," wherein he distinguished the tenses of the verb and the moods of predication. Being a pioneer he could not develop a full grown nomenclature, but he could at least use suggestive terms. To him the foundations of discourse or so-called "stems" of speech were the vow or wish, the question, the answer, and the command. (διείλε δὲ τὸν λόγον πρῶτος εἰς τέτταρα: εὐχολήν, ἐρώτησιν, ἀπόκρισιν, ἐντολήν.—*Diog. L. IX. 4*) These stems correspond in a limited way to the moods called optative, conjunctive, indicative, and imperative. In order to illustrate his contention Protagoras turned to Homer. At once, however, he found a difficulty, for the poet used the imperative at the beginning of the *Iliad*, not as a command, but as a request. (*Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος* = Sing, O goddess, the wrath of Achilles, son of Peleus). This use of the imperative Protagoras argued was incorrect, for a poet would utter a prayer or a wish rather than a command when requesting something of a goddess. (*Arist. Poetics, 19*)

Not content with giving instruction in the correct use of moods Protagoras gave heed to the right use of words, to correctness of diction. (*ὀρθοπέπεια*, Plato, *Phaedrus*, 267c) According to his idea, words should have proper gender. At this point he ran head on to an insoluble difficulty. He found nouns which ought to be masculine were feminine; things which were neuter were personified. Knowing

nothing of historical grammar or of the development of language he was, of course, unable to comprehend the reasons for the chaos, any more than an American can understand why (*Mädchen*) maiden in German should be neuter. Nevertheless Protagoras refused to accept language on faith. He dared to point out what he considered a defect. Again turning to Homer, most revered among the Greeks, he declared that *μῆνις* (wrath) should be masculine in gender rather than feminine (Arist., *Sophist. Elench.* 14), never having heard presumably that "Hell hath no fury like a woman scorned." Reading further in the *Iliad* he found a line (XIII, 805) *Ἀμφὶ δὲ οἱ κροτάφοισι φαεινὴ σείτο πῆληξ* (Upon his brow the gleaming helmet nodded as he moved.—Bryant, tr.) Why, he asked should *πῆληξ* (helmet) be feminine? If helmets were worn by men; if *θώραξ* (breastplate) as used by Homer was masculine (Il. IV, 133); if *πόρπαξ* (shield-handle) and *στύραξ* (a gum), both used by reputable authors, were masculine; why should *πῆληξ* be feminine? (*Soph. El.* 14) One step further would have given him fame forever: he might have asked why neuter nouns should be masculine or feminine. But that step was left to the genius of the Anglo-Saxon.

This desire of Protagoras to correct the diction of his pupils and thru them the language of the Greeks aroused the mirth of Aristophanes. Into *The Clouds* (658 ff.) he introduced a satiric dialog between Socrates the philosopher and the impecunious Strepsiades. The question is asked, what quadrupeds are properly masculine?

Strepsiades:—I know—the males—,if I am not mad:—*κρίως, τράγος, ταῦρος, κύων, ἀλεκτρυών*, (chicken).

Socrates:—Do you see what you are doing? You are calling both the female and the male *ἀλεκτρυών* in the same way. (The male and the female chicken were designated by the same word.)

Strep.:—How, pray? Come, tell me.

Soc.:—How? The one with you is *ἀλεκτρυών*, and the other is *ἀλεκτρυών* also (probably stage property fowls).

Strep.:—Yea, by Neptune! how now ought I to call them?

Soc.:—The one *ἀλεκτρύαινα* (cockess), and the other *ἀλέκτωρ* (cock).

Strep.:—*Ἀλεκτρύαινα*? Capital, by the Air! So that, in return for this lesson alone, I will fill your *τήν* (fem. article) *κάρδοπον* (masc. noun) = kneading-trough, full of barley-meal on all sides.

Soc.:—See, again, there again's another blunder! You make *κάρδοπος*, which is feminine, to be masculine.

And so on with slapstick humor equivalent to that gander is a fine goose. Enough has now been said to indicate the conception of Protagoras and the effect it had on the humorist of his day; namely, that speakers should use correct grammar and correct diction. All of this may seem strange to us who find rules for correctness in every text-book on rhetoric; but in the days of Pericles the attention of rhetors had not been drawn to the need of accurate language. Protagoras apparently stepped into a virgin field of choice literature ripe for investigation and criticism. Therefrom he drew illustrations for the benefit of the future citizens and orators of his day.

Turning away from the linguistic instruction of Protagoras we return to the saying of Diogenes that he was the first person who asserted "on every question there were two sides to the argument, exactly opposite to one another. And he used them in his arguments, being the first person who did so." What have we here but the beginning of the pedagogy of argumentation and debate? A man had at last arrived who could organize what all upperclass Greeks knew from experience. They were accustomed to meet in the courts and in deliberative assemblies. They were aware that questions of public policy were debatable, that there were affirmatives and negatives in lawsuits. Now came the schoolmaster to organize courses in such work for young rhetors, courses by which they might become "good citizens." This was something new in educational theory and practice, for a former generation had held an idea exactly the opposite, believing according to Isocrates (*Orat.* 10) that "it is impossible to make two opposite speeches on the same subject." Now there may be subjects with only one side, like mathematics; but the generality of questions are double edged. Do all agree on government ownership of railroads? Did the Germans begin the world war? Is the protective tariff a superstition? On all of these questions there is no unity of opinion. A speaker may believe that he is right and be quite incapable of comprehending opposing arguments; but that does not alter the fact that another may have a totally different view point. A strong temperance advocate views with scorn the position of an editor of a liquor journal. An ardent anti-suffragette may regard pro-suffragists as fit subjects for an asylum. But the impartial outsider notes that reams of paper and hours of speech-making are used by people of diametrically opposite ideas to convince each other and the public. Protagoras was keen enough to observe this fact and energetic enough to take advantage

of it for class instruction. To guide the nimble minds of his pupils he issued two books of "Antilogies."

What was contained in the "Antilogies," we do not know. Only the first line, concerning two opposite speeches, has survived. We are, however, fairly sure that they were dialectic in form, a series of pros and cons. Of this form of discourse Protagoras was not master, altho he could use it in teaching, for he became irritable when forced to confine himself to a crisp Socratic dialog. According to Plato he was capable of conducting a discourse in style either brief or prolix (Prot. 335), though he much preferred the latter. As the brief or dialectic method is not employed by speakers we can sympathize with Protagoras in his antagonism to it. His observation of the procedure in deliberative assemblies and in courts led him to adopt a similar procedure in the classroom. Now this procedure demanded speeches of some length. Instead of the short, choppy manner of the cross examiner, the sharp interrogation and answer, the laying of pitfalls, the deliberate attempt to confuse the witness, the tendency to quibble—all more or less characteristic of dialectics—Protagoras chose the more dignified method of the long speech for affirmative and negative. The result was that elongated dialectic which we call debate. A splendid example is given by the Platonian Protagoras in his dialog with Socrates (Prot. 320-328). This speech is introduced by Plato with the intention of showing the superiority of the shorter form; yet later in life he repudiated completely the dialectic; for the "Sophistes" and the "Laws," the last works of his hand, are in the longer form. He had apparently discovered that the longer form is more practical. He had finally to agree with Protagoras. The teacher understood what the philosopher had to learn after many years, that the mind takes fire as it struggles to elaborate an idea and that it takes time to develop a concept in the minds of an audience. Such a process is lacking in the dialectic, for the mind of the questioner is constantly distracted by the fear of an answer different from what he expects and the mind of the answerer is troubled by what may be asked. Indeed, the whole process is artificial, especially as used by Plato, being a literary device suited to an essayist but not useful to a public speaker. As far as the teaching profession is concerned the Socratic method is possible only in the hands of an expert; it is not popular with students who much prefer the topic method of recitation—a method which calls for recitation without thought. Outside of the classroom the longer speech is preferred. A visit

to the American Congress will reveal the testiness of many speakers under fire; some of them refusing to answer questions while engaged in speaking. They do not care to be "rattled" when delivering a carefully prepared speech. On the stump our speakers are seldom interrupted. In England, however, a political orator expects interruptions and is often coached to meet the questions that may be asked. (Beecher at Liverpool was not coached.) Still, on the whole, the long speech is preferred. That orator is most popular who can hold attention so closely that no one cares to break into his address. We may add that no one seems inclined in these days to interfere with a sermon and seldom with a lawyer's plea. Thus is the method of Protagoras justified in practice.

Now there was nothing serious in the condemnation of the long speech in debate, but there was something grave in the charge that the teachings of the Father of Debate were immoral. When he said that every question had two sides, the implication was drawn that it would be possible to turn the weaker into the stronger, to make the worse the better—a procedure which was held to be immoral. Tersely has the matter been presented by Aristotle who, when discussing the topic *τὸ εἰκός* (probability) upon which the art of Corax and Tisias was based, said "this is the meaning of making the worse appear the better argument; that is, of making a weaker and less probable argument prevail over a really superior and more probable argument. And hence it was that men were justified in taking offence (in the displeasure, indignation, they felt) at Protagoras: for it (the mode of argument that it implies) is false and not real (true, sound, genuine) but only apparent; and no true art, but mere rhetoric and quibbling." (Rhet. II. 24, 11. Cope's translation and comment.) This "indignation" was not confined to Protagoras, however, for it was extended to others in the same profession. Cicero, for instance, in his comments on eminent orators says "Leontinus Gorgias, Thrasymachus Chalcedonius, Protagoras Abderites, Prodicus Ceus, Hippias Eleus in honore magno fuit; alique multi temporibus eisdem docere, se profitebantur, arrogantibus sane verbis, quemadmodum causa inferior (ita enim loquebantur) dicendo fieri superior posset. Iis opposuit sese Socrates, qui subtilitate quadam disputandi refellere eorum instituta solebat verbis." (Brutus, VIII.) [Gorgias the Leontine, Thrasymachus the Chalcedonian, Protagoras the Abderite, Prodicus of Ceos, and Hippias the Elean, who were all held in great esteem, with many others of the same age, professed (it must be

owned rather too arrogantly) to teach their scholars how the worse might be made by the force of eloquence to appear the better cause. But these were openly opposed by Socrates, who, by a subtle method of arguing peculiar to himself, took every opportunity to refute the principles of their art.—Watson, tr.]

How this turning of the weaker speech or side into the stronger affected the Greeks may be inferred from the verbal cartoon of Aristophanes. (*Clouds*, 889-1104) Strepsiades, reduced to poverty by the extravagance of his son, having heard of a new and wonderful art of reasoning by which the Sophists professed to make the worse appear the better cause, repaired to Socrates, hoping to receive instruction by which he might escape the payment of his debts. The philosopher introduces two causes in person, called Just and Unjust, who conduct the dialog:

Just. Who are you?

Unjust. A cause.

Just. Aye, the worse.

Unjust. But I conquer you, who say that you are better than I.

Just. By doing what clever trick?

Unjust. By discovering new contrivances.

Just. I will destroy you miserably.

Unjust. Tell me, by doing what?

Just. By speaking what is just.

Unjust. But I will overturn them by contradicting them; for I deny that justice even exists at all.

The two characters rail at each other until the Chorus requests them to cease contention and to explain their systems of education. Just then expounds the ancient system with its advocacy of justice, temperance, modesty, courage, cleanliness, and honor, and accuses Unjust of considering everything that is base to be honorable and what is honorable to be base. Unjust acknowledges that he has been called among the deep thinkers the "worse cause," on this very account, that he first contrived how to speak against both law and justice; and this art is worth more than ten thousand staters, that one should choose the worse cause and nevertheless be victorious. He then begins to upset the system of education which had been set forth by Just. Cleanliness, conversation, modesty, continence—all are attacked and proved useless to mankind. Finally, Unjust proclaims that blackguards are not great sufferers in this world.

Unjust. Come now, tell me: from what class do the advocates come?

Just. From the blackguards.

Unjust. I believe you. What then? From what class do the tragedians come?

Just. From the blackguards.

Unjust. You say well. But from what class do the public orators come?

Just. From the blackguards.

Unjust. Then have you perceived that you say nothing in their favor? And look which class among the audience is the more numerous.

Just. Well now, I'm looking.

Unjust. What, then, do you see?

Just. By the gods, the blackguards to be far more numerous. This fellow, at any rate, I know; and him yonder; and this fellow with the long hair.

Unjust. What, then, will you say?

Just. Conquered. Ye blackguards, by the gods, receive my cloak, for I desert to you.

Let it be noticed that in both of the extracts given, Aristophanes directs his shafts at Socrates, the philosopher; he never mentions Protagoras, the rhetorician. Can it be that the teaching of the latter did not give the impression of immorality? However it may be, there were those who condemned a speaker who might support the weaker side on the ground that it must be the unjust side. Such argument is heard even today. Almost all of the German writers condemn Sophists, following in this the lead of Plato who belabored unmercifully their profession. They set up the same man of straw and thrash it valiantly. They accuse the Sophists of "teaching their pupils rhetoric that only enabled them to second unjust designs, to make the worse appear the better reason, and to delude their hearers, by trick and artifice, into false persuasion and so of knowledge without reality. Rhetoric is no art whatever but a mere unscientific knack, enslaved to the dominant prejudices, and nothing better than an impostrous parody on the true political art." (Grote. 8:363, quoting Plato) The German critics do not seem to understand that their attacks are directed not only against Sophists but against philosophers in general, especially Socrates, whom they warmly praise. They pass by all defenses, such as that of

Isocrates, who exclaimed: "νῦν δὲ λέγει μὲν ὡς ἐγὼ τοῖς ἥττους λόγους κρείττους δύναιμι ποιεῖν, τοσούτον δὲ μου καταπεφρόνηκεν, ὥστ' αὐτὸς ψευδόμενος ἐμοῦ τάληθ' ἔλεγοντος ῥαδίως ἐπικρατήσῃν." (περὶ ἀντιδ. 15) (The accuser says that I am able to make the worse appear the better argument; but he so far despises me that when he himself speaks falsely he expects easily to get the better of me when speaking the truth.) Further on, in other sections, he represents himself, like Socrates in his Defence, as vindicating philosophy generally against the accusation of corrupting youth. (Grote, 8:263)

As the case of Socrates is famous thru its tragic ending, it may be safely used in connection with the accusation of immorality in argument. There probably never was a more disputatious gentleman than the great philosopher; but he seems ever to be in search of truth—an attitude of mind which plainly cannot be classified as immoral. Nevertheless the charge was made against him. See what he says to the court in replying to his accusers: τὰ κατὰ πάντων τῶν φιλοσοφούντων πρόχειρα ταῦτα λέγουσιν, ὅτι τὰ μετέωρα καὶ τὰ ὑπὸ γῆς, καὶ θεοὺς μὴ νομίζειν, καὶ τὸν ἥττω λόγον κρείττω ποιεῖν. (Apol. X) (If somebody asks them, Why, what evil does he practise or teach? they do not know, and cannot tell; but in order that they may not appear to be at a loss, they repeat their ready made charges which are used against all philosophers (above) about teaching things up in the clouds and under the earth, and being no gods, and making the worse appear the better cause; for they do not like to confess that their pretense of knowledge has been detected—which is the truth: and as they are numerous and ambitious and energetic and are all in battle array and have persuasive tongues, they have filled your ears with their loud and inveterate calumnies.—Jowett, tr.) The same "ready made charge against all philosophers" was made against all the Sophists, altho the demarcation between them was not clear, Protagoras being classified under both headings. We shall presently see the outcome of the charge in the case of the philosopher and the rhetorician.

Another interpretation of the "promise of Protagoras" than that of immorality now demands attention: an interpretation which holds that a speaker has a right to make his side of a question as strong as possible. What tho it be the weaker side, it may be the right side. Who, forsooth, is to say which is the weaker side? That, after all, is merely an opinion subject to change. How often has the so-called stronger side gone down to utter defeat in the end. Really, this way

of looking at a question is the conventional one; it is the common attitude toward controversial subjects. Protagoras, after all, when common sense is applied, had advanced nothing new. He had merely stated in pedagogical form the usage of the platform. In this he was upheld by those who attacked him. Aristotle, for instance, tho he notes the logical error of apparent probability (Rhet. II. 24, 11) in the statement of Protagoras, is very positive that a speaker has a right to make his case as strong as possible; and he gives a reason,—*ἐτι δὲ τάναντία δεῖ δύνασθαι πείθειν; καθάπερ καὶ ἐν τοῖς συλλογισμοῖς, οὐχ ὅπως ἀμφοτέρω πρᾶττωμεν (οὐ γὰρ δεῖ τὰ φαῦλα πείθειν) ἀλλ' ἵνα μήτε λανθάνῃ πῶς ἔχει, καὶ ὅπως ἄλλου χρωμένου τοῖς λόγοις μὴ δικαίως αὐτοὶ λύνει ἔχωμεν.* (Rhet. I. 1. 12) (Again, too, we ought to be able to persuade on opposite sides of a question; as also we ought in the case of arguing by syllogism: not that we should practise both, for it is not right to persuade to what is bad; but in order that the bearing of the case may not escape us, and that when another makes unfair use of those reasonings, we may be able to solve them.) In another place he remarks *ἔστι δ' ὡς ἐν πρὸς ἐν εἰπεῖν ἔργον περὶ ἕκαστον τοῦ εἰδότος ἀψευδεῖν μὲν αὐτὸν περὶ ὧν οἶδε, τὸν δὲ ψευδόμενον ἐμφανίζειν δύνασθαι* (περὶ Σοφ. Ελ. I. 1. 17. Bekker, ed.) (It is the business of him who is skilful in anything (that I may compare one thing with one) not to deceive himself about what he knows, and to be able to expose another who does deceive.—Owen, tr.) These utterances of Aristotle correspond with that of the unknown author of *Rhetorica ad Alexandrum*, a work preeminently sophistical: *Τὰ μὲν οὖν αἰτήματα ταῦτά ἐστι, διειλόμεθα δ' αὐτῶν τὰς διαφοράς, ἵν' εἰδότες τὸ τε δίκαιον καὶ τὸ ἀδίκον χρώμεθα κατὰ τὸν καιρὸν, καὶ μὴ λανθάνωσιν ἡμᾶς οἱ ἐναντίοι ἀδικόν τι αἰτοῦντες τοὺς δικάζοντας.* (20, 2. Bek. ed.) (These are the demands: that we might distinguish their points of disagreement in order that knowing the right and the wrong we could use them to the best advantage, and that our opponents might not deceive us when they demanded something wrong of the judges.—Hamblin, tr.)

Altho Aristotle agreed that a speaker should understand both sides of a question, his eyes were not closed to the fact that some orators might take advantage of their opponents, that the art of eloquence might be abused; for in this respect it was subject to the same laws as other useful things. He recognized fully that nearly everything is liable to be abused by somebody and "the most useful of them to the worst abuse. This was the case with bodily strength,

health, riches, and the art of generalship; all of which, justly employed, were capable of the utmost service, but, unjustly employed, of the utmost disservice." (τοῦτό γε κοινόν ἐστι κατὰ πάντων τῶν ἀγαθῶν πλήν ἀρετῆς, καὶ μάλιστα κατὰ τῶν χρησιμωτάτων, οἷον ἰσχύος ὑγίειας πλούτου στρατηγίας· τούτοις γὰρ ἂν τις ωφελήσῃε τὰ μέγιστα χρώμενος δίκαιως καὶ βλάψῃεν ἀδίκως. *Rhet. I. 1. 13*)

In a similar strain Quintilian mentions that eloquence may be used to screen the wicked, to condemn the good, to pursue wicked measures, to arouse sedition and tumult, to employ falsehood, to destroy truth. In these respects he thinks it does not differ from physicians who use poisons, from generals who violate the rights of hospitality, from magistrates who prostitute the law, from philosophers who have been guilty of infamous practices. Then, after a splendid tribute to the value of eloquence and its victories for righteousness in court, camp, and legislature, he concludes, "*Quare, etiamsi in utramque partem valent arma facundiae, non tamen est aequum id haberi malum, quo bene uti licet.*" (*Inst. 16. 10*) (Upon the whole, therefore, tho eloquence may be wickedly as well as virtuously employed, yet it is not just to call that an evil which may be used to a good purpose.—Guthrie, tr.) As to the good purpose we are sure that Protagoras always had it in mind; no one accused him of prostituting his art. According to the satirical Timon he "always carefully avoided the unseemly." Even Plato who was scathing in his denunciation of sophists and rhetoric always represents Protagoras as choosing the higher standards of ethics. (*Prot. as a whole*) Obviously, then, he who would teach his pupils to become good citizens would not encourage them to defend bad causes, tho he might direct them to support weak causes.

The deeper one goes into the argument for developing both sides of a question the more convinced he will become that justice may be obtained only by a full hearing. To deny such a hearing implies cowardice or an ulterior object. A current illustration may be drawn from the world war which was precipitated when Austria refused to arbitrate her differences with Serbia. This same attitude of mind may be detected when the German critics touch "the sophistical spirit." Choosing as a premise that the Sophists were immoral in their teachings, they bend every statement, every allusion, to fit. Regarding the Sophists as a sect they pass over the noble appeal of Protagoras to the whole of his life (*Prot. 35*), they dismiss the high standards of morality displayed by the Abderite in his works. They

seem to regard him as a quibbler because he discussed with Pericles for a whole day the question whether guilt lay with the thrower, with the man killed, or with the javelin thrown (Plutarch: Pericles, 36); ignoring completely the deeper significance of the argument. To the Greek mind the question was vital because the state had been polluted by a homicidal death. The state must be purified by banishment of the cause of pollution, else would it remain defiled. Hence Protagoras was not quibbling, but striving for a solution of a problem that involved the deeps of Greek religious conviction. (See the Second Tetralogy of Antiphon, sketched by Jebb in his *Attic Orators*, I: 53, for a similar case.)

Truly, if the Germanic method of reasoning were to win general acceptance freedom would vanish from the earth. Assume that your cause is the strong one; then must the opposition be immoral. Now immorality must be suppressed in the interest of public welfare; hence the subjection of the weaker, the dominance of force, the extinction of individuality in the state, the arrival of the superman, the acceptance of the divine right of Kings, the unquestioning submission to a brood of fallacies, religious, political, and economic—all leading eventually to the impalement of mankind. Admit, on the other hand, freedom of discussion, acknowledge that there may be a measure of truth in the opposition, then the mind is open to receive and digest evidence from any source. Such an attitude has made possible the contribution of orators to the cause of human liberty, it has made possible freedom of the press, of religious observance, of speech. Choke freedom of discussion; what becomes of Burke and Pitt, Henry and Webster, Phillips and Beecher? Has not a distinctive characteristic of Anglo-Saxon civilization been the liberty of the weaker cause to make itself heard? An impartial hearing is demanded in normal times in order that the judgment of men may be as unbiased as their frailties permit. That judgment is determined in the end, says John Stuart Mill, not by "what can be said for an opinion but whether more can be said for it than against it. There is no knowledge, and no assurance of right belief, but with him who can both confute the opposite opinion, and successfully defend his own against confutation." (*Dissertations*, III. 331) Bearing similar testimony comes Goethe who, writing before German thought had begun to ossify, eulogized the Mohammedans for beginning "their course in philosophy with the lesson that nothing exists of which the contrary cannot be affirmed. Thus they exercise the mind of youth by setting

them the task of discovering and defining the contrary to every proposition in their ken, whence there is bound to proceed a high degree of versatility in thinking and speaking." Doubt is awakened by these means, and from doubt, as Goethe put it, the mind was led to nearer scrutiny and proof, with certainty as its ultimate goal. "You see," said he, "that nothing is wanting to this teaching, and that we with all our systems have not arrived any further." Eckermann reminded Goethe that the Greeks must have had a similar method of instruction. Now, that similar method was the very course set forth by Protagoras in his "Antilogies." (Gomperz: *Greek Thinkers*, I. 464 gives the above passages.)

Mention of the "Antilogies" as a text-book—the one that bore the significant heading, "On every question there are two speeches, which stand in opposition to each other"—leads naturally to the inquiry as to the content of the courses in speaking offered by Protagoras. On this point one is compelled to acknowledge that there is little evidence of value. We know the titles of some of his books from which we may infer that he guided his pupils into ethical and political channels. His conversation with Socrates in the Platonic dialog conveys to us his knowledge of mythology and of poetry. Already his interest in grammar and diction has been mentioned. He himself, as indicated, strove to impart prudence in affairs private as well as public, to make good citizens who could speak well. He lectured to his pupils, sometimes walking to and fro, sometimes seated, furnishing thereby the material for their oral recitations. The feature which distinguished the recitations in his school from those heard by the ordinary teacher was the speech and debate. Instead of quoting a text-book his pupils were trained to give their own ideas on the various subjects and to persuade others to adopt the ideas. The whole course was a practical preparation for Greek life in courts and deliberative assemblies, in an age when every citizen was his own lawyer and law maker. To-day, the leading teachers of Public Speaking are using the methods and guiding their pupils along the path discovered by Protagoras nearly 2500 years ago.

What was the effect of the new discipline? It was, as usual, tragical; for men who look on both sides of questions, who doubt, who interrogate current opinions are marked for the block. Protagoras' claim that every subject had two sides led directly to a conflict with established institutions. He made enemies even among men of superior attainments, for he subjected their cherished

beliefs to a critical analysis. When that analysis touched Greek religion, those who had charge of temples soon made up their minds that heresy must be eradicated. Their treatment of Socrates for a similar offence is well known. The great philosopher was prosecuted as "an evil doer, and a curious person, who searches into things under the earth and in heaven, and he makes the worse appear the better cause; and he teaches the aforesaid doctrines to others." (Apol. III) Further, as set forth by professed accusers—Melitus, for the poets; Anytus, for the politicians and tradesmen; and Lycon, for the orators—he was charged with being "a criminal, inasmuch as he acknowledgeth not the gods whom the people hold sacred, but introduceth other and new deities. He is likewise a criminal because he corrupteth youth." (Xen. Mem. I. 1) Such were the indictments brought against the man who held ever before his mind the inscription on the temple of Delphi—*γνώθι σαυτόν* (Know thyself), who believed his life was guided by a spirit (*δαιμόνιον*) which was to him the voice of God. On those charges he was tried, found guilty, and condemned to drink the fatal hemlock.

Truths would you teach, or save a sinking land;
All tear, none aid you, and few understand.

Likewise few understood the forerunner of Socrates in free thinking and acute examination of current dogmas, for he also was haled into court. Protagoras wrote a book "On the Gods" which he is said to have read at the house of Euripides in the presence of supposed friends. One of the guests, however, a wealthy man named Pythodorus, caused his arrest for impiety. Why? We have no Plato to record the case, no Xenophon with memories; only a fragment embalmed in the pages of Sextus Empiricus and of Diogenes Laertius: *περί δὲ θεῶν οὔτε εἰ εἰσὶν οὔθ' ὁποῖοι τινὲς εἰσὶ δύναμαι λέγειν πολλὰ γὰρ ἔστι τὰ κωλύοντά με.* (Adv. Math. IX. 56) Joining this statement to that in Diogenes we have the complete expression: "Concerning the gods I am not able to know to a certainty whether they exist or whether they do not. For there are many things which prevent one from knowing, especially the obscurity of the subject, and the shortness of the life of man." Therein we have expressed an idea which is anathema to any religionist. To insert a doubt into the minds of students that there may be flaws in the established form of worship brings down the wrath of the adherents. They see immediate need of an *auto-da-fé*. To doubt means heresy and atheism—both being heinous sins which call for recantation or the

stake. While there may not have been a formal Inquisition in Athens, the established religion was so strongly intrenched that it tolerated no questioning, it would not listen to any plea for "academic freedom." Of course Protagoras could not be expelled by trustees; he was the university itself; but he had to deal with the state. As no hand or voice had been raised against him during the forty years he had spent in teaching, we are assured of the correctness of the verbal portrait given by Plato—that of a conforming Greek. How shrewd and tactful he must have been; but at last he slipped. He deliberately set down on manuscript the result of his speculations. He could look back over his life and cry with Omar

Myself when young did eagerly frequent
 Doctor and saint and heard great argument
 About it and about; but evermore
 Came out by the same door wherein I went.

He could appreciate Renan, who in old age wrote: "We know nothing." That is all that can be said with certainty on what lies beyond the Finite. Let us affirm nothing, let us deny nothing, let us hope." Such sentiments smack of atheism or at least agnosticism. It takes a bold teacher of science or philosophy to avow either position openly. And teachers of speech have learned by experience to refrain from partisan or religious discussion in the classroom, even though these subjects are of the deepest interest to mankind; for the attempt to examine impartially both sides of the questions produces only friction and misunderstanding. Protagoras, however, seems to have been unafraid, either of man or gods.

He could not be afraid of the gods because he had taught that "Man is the measure of all things—of what is, that it is; and of what is not, that it is not." (Πάντων τῶν χρημάτων μέτρον ἄνθρωπος, τῶν μὲν ὄντων ὡς ἐστὶ, τῶν δὲ οὐκ ὄντων ὡς οὐκ ἐστίν. —Diog. L. IX. 51) This pregnant saying has given him a place among the philosophers, tho he himself would have objected to such a status. Looking at the sententious remark in one light it was heretical; for if each man became a judge, a measure, of all things for himself, what would become of the gods and the oracles? Reverting again to his attitude toward the gods one may see plainly that it was a fruit of his principle of pedagogy. He was uncertain of their existence because measured by man thru the media of sight, hearing, or other senses their presence could not be detected. Furthermore, the obscurity of the subject and the brevity of man's life made it difficult to affirm positively or

to deny absolutely their existence. He seems to have ruled out Faith. No one would suspect this agnostic attitude from the Platonian delineation of his character, wherein he appears an orthodox Greek. Looking at the saying, however, in another light we can see merely the pedagogical principle of a teacher of speaking. He would certainly say to his pupils that an orator employs this maxim when he attempts to persuade an audience. The orator must believe in his case: what is true to him is true; what is good to him is good. He may err, but he acts on the norm that individual opinion is of the highest moral worth. Goethe, as pointed out by Neberweg reached this conclusion. "I have observed," he wrote, "that I hold that thought true which is fruitful for me, which adjusts itself to the general direction of my thought, and at the same time furthers me in it. Now, it is not only possible, but natural, that such a thought should not chime in with the thought of another person, nor further him, perhaps even be a hindrance to him, and so he will hold it to be false; when one is right thoroughly convinced of this he will never indulge in controversy." (Zelterscher Briefwechsel, V. 354) Further he said in *Maximen und Reflexionen*: "When I know my relation to myself and to the outer world, I say that I possess the truth, and thus each may have his own truth, and yet truth is ever the same." There are those who look askance at such an individualistic position. They argue that adherence to that doctrine would lead to a condition where "each man would be for himself and the devil take the hindmost"; that individual judgment of truth would remove all the foundations of science and education; that ethics would be extinguished; that chaos would reign. Such an interpretation is abhorrent to common sense; hence we may safely fall back to the position that was probably in the mind of Protagoras. He no doubt meant that man in the generic sense is the measure of all things; that man makes up his mind about the universe from a judgment based on an observation of facts. This interpretation is in accord with the nature of Protagoras' profession. As a teacher of debate he would always demand the facts from which an inference might be made.

The result of a demand for facts in the theological realm was disastrous. "*Rassemblez des faits pour nous donner des idées,*" says Buffon. Assemble the facts concerning Zeus, Venus, Bacchus, and the other gods of land, sea, and air to obtain ideas. Protagoras tried to do it and came to the conclusion that he did not know to a

certainty whether the gods existed; he found the problem obscure and life too short to solve it. When he dared to announce his conclusion he took his life in his hands. The Greek world would not tolerate a man who put theory into practice, who looked on both sides of a question, who believed "man was the measure of all things." "And they burnt his books in the market place, calling them in by the public crier, and compelling all who possessed them to surrender them," says Diogenes. Driven from Athens he set out for Sicily, the birthplace of rhetoric. Somewhere on the trackless sea the ship went down, carrying with it the legislator, the philosopher, the teacher, the Father of Debate.

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FIFTY MORE ONE-ACT PLAYS FOR SCHOOL AND COLLEGE AMATEURS

A. M. DRUMMOND
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THE following little list of plays may be helpful to those who find that the judgment of others is an aid in the endless work of play finding and play reading. All of these are of good type for amateur work; all of them are, to the compiler's personal knowledge, plays which school and college amateurs have satisfactorily presented; all of them are of sufficient, and often of the first, literary quality; all of them meet the approval of other judges, and are tested by the experience of other directors, than the writer. This list may reach those to whom other larger and more detailed lists have not or will not come, and is offered rather as a service to workers than as an original contribution to the bibliography of the educational theatre.

The royalty charge where stated is believed to be accurate. When the parenthesis after the little description of the play contains only the name of the agent, it is deemed best for the producer to deal directly with the controller of the rights. Of course, this might be done in other cases, but the only object of the list is to render the information at hand for the benefit of those who may find it useful

As Good As Gold. BY LAWRENCE HOUSMAN. (French, N. Y. \$0.25). A morality in one act;—humorous and quaint story of St. Francis and his conversion of three robbers. Seven men; 30 minutes. Various possibilities for staging, but simply done. (French \$5.00)

Back of the Ballot. BY GEORGE MIDDLETON. (French, New York \$0.25.) A Woman Suffrage farce and perhaps the best American one; a burglar plot; four men, one woman; modern; Scene, a woman's room; night; both action and argument. A good play as well as a good ~~stage~~ pamphlet. 30 minutes. (French, \$5.00)

Behind the Beyond. BY STEPHEN LEACOCK. (Adapted by Jack Crawford.) Three men, three women, two men and two women in boxes; one easy interior; English; very easy. Burlesque on problem play and "High-brow" travelog. Sure to interest and please a college audience. Carries itself, very amusing and in Leacock's characteristic view. (John Lane Co.)

Between the Soup and the Savoury. BY GERTRUDE JENNINGS. (French, New York, \$0.25. Rights with French.) A kitchen comedy farce; English; three fine acting parts for women; easily done, kitchen the scene; pathos, humour, action. Excellent. 30 minutes. (French, \$5.00)

- The Boor.* BY ANTON TCHEKOFF, trans. by Hilmar Bankhage. (French, New York, \$0.25.) An uproarious Russian peasant farce comedy by one of the greatest Russians; two men, one woman, and extras; elegant reception room;—the bungling suitor. Very amusing. 30 minutes. (No Loyalty.)
- By Ourselves.* BY LUDWIG FULDA; trans. in "Poet-Lore," 1912. (Badger, New York.) A very pretty comedy of the quarrel of young husband and wife, who discover that after all they had forgotten to invite their dinner guests, and can spend the evening pleasantly by themselves. Three men, two women; a dinner table set; evening dress. Needs some cutting. 40 minutes. (No Royalty)
- The Clod.* BY LEWIS BEACH. In *Washington Square Plays*. (Doubleday, Page & Co., New York \$0.75.) A Civil War play; 1863; four men, one woman; kitchen of a border farm house; a "thriller"; very actable and exceptionally good woman's lead. Very successful by W. S. P. 30 minutes. (E. L. Beach, care Washington Square Players)
- The Constant Lover.* BY ST. JOHN HANKIN. On *Dramatic Works of St. John Hankin*. (Kennerly, New York.) Conventional and artificial, but sparkling. Needs good acting. A duet. Setting easy, but may be made striking. If well played, excellent. (Kausser)
- The Diamio's Head.* BY T. W. S. STEVENS & K. S. GOODMAN. (The Stage Guild, Chicago, \$1.00.) A Masque; Japanese; blends romance and tragedy with action; picturesque action; variety of scenes. Easily done by girls, and thirteen men, four women. About an hour. (The Stage Guild, \$5.00)
- The Dumb and the Blind.* BY HAROLD CHAPIN. (Gowans & Gray, Ltd. 15 cents.) An English dialect comedy; three men, one woman, one girl; a tenement interior; easily propped; excellent character drama. (No royalty as far as known.)
- Duty.* BY SEUMAS O'BRIEN. In *Duty and Other Irish Comedies*. (Little, Brown & Co., Boston.) Rights with them. Irish comedy of varied mood. Dialect needs to be well done. 40 minutes. Five men, one woman; scene, back kitchen of a country public house; easy Irish costume. (Little, Brown & Co.)
- The End of the Hunting.* BY PENRYHN STANLAWS. Nine men, one woman, extras if desired. Scene—a mesa top in the West; Indian costumes. One strong male character. Rather sombre; poetic. Needs a rattlesnake, not necessarily alive! (Washington Square Players)
- Feed the Brute.* BY GEORGE PASTON. (French \$0.25.) An unusual and very successful comedy of English laboring class life; a grouchy husband warmed to good humor and affection for his wife by his supper. One man, two women, a kitchen; easily set. 30 minutes. (French, \$5.00)
- Forest Flower.* BY W. C. DEMILLE & CHAS. BARNARD. (French.) One man; two women; scene is backwoods log cabin in early pioneer days; about 30 minutes. Pleasing. (No royalty as far as known; French.)
- A Flower of the Yedds.* BY VICTOR MAPES. (French, \$0.25.) Royalty small. A pretty little play for one man and three women. Scene—a garden. May be conventionally arranged. (French, \$5.00)
- The Garroters.* BY WILLIAM DEAN HOWELLS. (Harpers, \$0.50.) One of the best and most active of Howell's farces; five men, three women; evening dress; two scenes, easy; needs a little rearrangement. Two good parts. (No royalty.)

- The Ghost of Jerry Bundler.* BY W. W. JACOBS, and CHARLES ROCK. (French, New York, \$0.25.) A thrilling ghost story with tragic or comedy ending as desired; seven men; scene an old fashioned hotel room; modern; an excellent acting opportunity. Not difficult. 45 minutes. (French, \$5.00)
- The Glittering Gate.* BY LORD DUNSANY. (Kennerly, New York, \$1.25.) A wonderful opportunity of two good players—both men; chance for simple, yet striking setting and light effects. One of the most popular and effective little theatre plays. (Brandt & Kirkpatrick.)
- Glory of the Morning.* BY WILLIAM ELLERY LEONARD. In *Wisconsin Plays*. (B. W. Huebsch, New York, \$1.25.) Three men, two women, (boy and girl); one exterior setting, with Indian wigwam, etc.;—an admirable play of early French & Indian life, strongly emotional in depicting the final parting of Chevalier and Indian women, each to his own people. Poetic touches. 30 minutes. (Huebsch)
- The Golden Doom.* BY LORD DUNSANY. (Mitchell, Kennerly, New York, \$1.25.) A serious poetic play in Dunsany's best manner; of high literary value, atmosphere, charm, and symbolic force. Eight men, one girl, attendants, guards, etc. Brilliant costumes. City gate; before the fall of Nineveh. Half an hour. Very good indeed. (Brandt & Kirkpatrick.)
- A Good Woman.* BY ARNOLD BENNETT. (Doran Co., \$1.00.) A burlesque on the "triangle"; very active and amusing; travesty of "screen scene." Two men, one woman; a living room; contemporary costume. 35 minutes. All three parts excellent. (No royalty.)
- The Grotto.* BY GEORGE MIDDLETON. In *Possession*. 1915. (Holt, New York, \$1.35.) A dialog; the story of sisters, the older sacrificing her life and hopes for the younger; varied and charming in mood. A bed room where the girls talk as they make ready to retire. 25 minutes. (French, \$5.00)
- Happiness.* BY J. HARTLEY MANNERS. In *Happiness and Other Plays*. (Dodd, Mead & Co., New York, \$1.00.) Modern romance for two men and two women; in an easy interior; simply costumed. About 50 minutes. (Dodd, Mead & Co.)
- The Hour Glass.* BY W. B. YEATS. *Plays from the Irish Theatre*. Vol. II also in *Hour Glass*, etc. (Macmillan \$1.25.) Permission from French. A very effective and actable morality; four men; two women, two children. Simple, but effective staging; costuming offers an opportunity. 45 minutes. Very successful. (French, but not certain that royalty need be paid.)
- I'm Going.* TRISTAN BERNARD. (French, \$0.25.) Reconciliation after obstinacy; slight but amusing French comedy. One man, one woman; easily staged in a modern interior. Ought to have clever acting. (No royalty.)
- Jean.* BY DONALD COLQUHOUN. (Gowans & Gray, Ltd. 15 cents.) Two men; tragic drama of Scotch "sma' fairmer" life; scene is a simple rustic kitchen and living room; fine turn of sentiment at close. Both are admirable acting parts and dialect is not difficult. 15 minutes. (No royalty known.)
- Joint Owners in Spain.* BY ALICE BROWN. (Text and rights with Chicago Little Theatre.) Little plot; characters and humorous dialog excellent. Between two inmates of old ladies' home who are constantly quarrelling. Easily staged. (Baker, \$5.00)
- King Argemes.* BY LORD DUNSANY. (Kennerly, New York, \$1.25.) Nine men, four women; two scenes, an exterior and a throne room; fine opportunity for

- artistic, colorful staging and costuming. Strong, admirable plot, poetic, long speeches. About 45 minutes for the 2 acts. (Brandt & Kirkpatrick)
- King Rene's Daughter.* BY HENRI HERZ. (French, \$0.15.) Six men, two women; costume play very easily and often done by girls only; about an hour. Easily staged. (No royalty.)
- The King's Threshold.* BY W. B. YEATS. In *Works*. Pictorial, poetic—needs good line reading. Especially good for amateurs. One of Yeat's best from literary point of view. One scene. (Macmillan)
- The Last Man In.* BY W. B. MAXWELL. (Gowans & Gray, \$0.25.) Four men, one woman and extras; an inn room; a powerful little play, with grimly tragic turn. A sailor murderer returns home after years at sea, and in his dream as he sleeps before the fire watched by his mother, acts over again the story of the terrible quarrel and gruesome murder. Leading part demands good work. 35 minutes. (The Stage Guild.)
- A Likely Story.* BY W. D. HOWELLS. (Harper, \$0.50.) If judiciously cut, a pleasing play—an old one, of course, but an old favorite, too. Two men, three women, a breakfast room. Two very good parts. Needs vivacity and business. (No royalty.)
- Lonesomelike.* BY HAROLD BRIGHOUSE. (Gowans & Gray, Ltd. \$0.25.) One of the most pleasing of English working class comedies; humorous and sentimental; two men; two women; cottage interior; easily costumed. Very successful where used. 30 minutes. (French, \$5.00)
- The Maker of Dreams.* BY OLIPHANT DOWN. (Gowans & Gray.) Rights with French. A charming, Pierrot fantasy. Poetic and tender. Opportunity for attractive though simple setting. Two men, one woman. Songs for Pierrot. Scene cottage room. One of best of its kind. (French, \$5.00)
- The Marriage.* DOUGLAS HYDE. In *Poets and Dreamers* by Lady Gregory. (Scribners, \$2.40.) A quiet, poetic play of charm. Six men, four women, three boys, some neighbors; scene is an interior of an Irish cottage. About 40 minutes. (No royalty.)
- The Masque of Quetzal's Bowl.* BY T. W. STEVENS & K. S. GOODMAN. (The Stage Guild. Chicago. \$1.00.) In *The Diamio's Head*. A short Mexican Masque; three quarters of an hour; seven men; scene laid in an artificer's work room. Picturesque. (The Stage Guild, \$5.00)
- Miss Civilization.* BY RICHARD HARDING DAVIS. (French, \$0.25.) An exciting burglar story. Four men; one woman—the lead; several extras. A living or dining room. Easy costumes. Slight, but exciting and effective. (No royalty.)
- Modesty.* BY PAUL HERVIEW. Trans. by B. H. Clark. (Samuel French, \$0.25.) A French society comedy of vivacity and humor; two men, one woman; a parlor scene; modern evening dress. Witty lines, delightful mood. Needs good acting. 25 minutes. (No royalty.)
- The Monkey's Paw.* BY W. W. JACOBS. (French, \$0.25.) Four men, one woman; one scene—a plain living room; easily costumed; in two short acts; about 45 minutes. One of the most gripping of plays, pathetic, powerful, tragic. Excellent for amateurs. (French, \$10.00)
- The Neighbours.* BY ZONA GALE. In *Wisconsin Plays*. (B. W. Huebsch, New York, \$1.25.) Two men, six women; modern rural kitchen. A charming and

actable play of rural sentiment. Easily costumed and staged. Is very successful and excellent for country playing. None better of its type. 45 minutes. (Wisconsin Players or Washington Square Players.)

The Obstinate Family. Translated. (Dram. Pub. Co. \$0.15.) An amusing and bright and easy comedy; modern; simple interior scene; three men, three women. 40 minutes. (No royalty.)

Overtones. BY ALICE GERSTENBERG. In *Washington Square Plays*. (Drama League Series, Doubleday, Page & Co., New York, \$0.75.) Rights, Alice Gerstenberg. W. S. P. A *tour-de-force* for four women; unusual, biting social comedy; scene, a modern fashionable living room. Unusual effects, and worth trying. 20 minutes. (Washington Square Players.)

Owin' to Maggie. BY J. J. TRENT. (Baker & Co., \$0.15.) An amusing Irish comedy for three men, four women, and the baby; runs 30 minutes. "Maggie" needs a fairly clever character person. Easily set. (Baker, \$5.00)

Pantaloone. BY J. M. BARRIE. In *Half Hours*. (Scribner, 1914.) A delightful characteristic Barry fantasy; Columbine, Harlequin, Pantaloon, clown, the child, are the persons in the pathetic story. Two short scenes; one setting—a not difficult interior. Difficult, but worth the effort. (Frohman Co.)

Playgoers. BY A. W. PINERO. (French, New York, \$0.25.) Very laughable farce of character; two men, six women; a breakfast room;—a well-meaning young wife by trying to uplift and cheer her servants, only precipitates a quarrel and makes them quit their places by her charitable plan to send them to the theatre. Excellent characterization and business. 30 minutes. (French, \$5.00)

The Real Mr. Q. BY MAVERIC TERRILL and H. C. STECHLAN W. S. P. Three men; doctor's office; easy modern costume; two short scenes. 30 minutes. A dope-fiend. Jekyll-Hyde thriller. Successful. (Washington Square Players.)

The Romancers. BY EDMOND ROSTAND; trans. by Mary Hendee. (Baker, Boston, \$0.25.) The first act of this three-act play makes a charming one-acter; five men, one woman; scene an old garden—not difficult; charming costumes have a chance in the extra characters. No better or prettier romantic or poetic comedy of adventure. 35 minutes. (No royalty.)

Rosalie. BY MAX MAUREY; trans. of B. H. Clark (French, New York, \$0.25.) A French parlour comedy; pleasing; two women, one man; a modest parlor, modern; the clever maid is the centre of action; plot of mistaken identity and unnecessary apprehension. Slight, but effective. 20 minutes. (No royalty.)

Sabotage. BY HELLEM, VALCROS & D'ESTOE. "Smart Set," Nov. 1913. "Dramatist," Easton, Pa., Jan. 1914. French thriller; a striker wrecks the city light plant and returning home in drunken exultation finds he has caused his child's death. One of the most effective, tragic incidents available to amateurs. Two men, two women, one child; a humble bed room. 25 minutes. (Permission of "Dramatist," no royalty.)

St. Martin's Summer. BY COSMO HAMILTON. (Skeffington & Son. London, \$1.00) A slight, but pleasing and effective story of middle-aged romance; one man, two women; scene—a charming room; modern costumes; humor and sentimental romance. Entertaining. 30 minutes. (No royalty.)

The Teeth of the Gift Horse. BY MARGARET CAMERON. (French, \$0.25.) Two men, four women; easy interior; modern costume. Slight, but rather clever—and easy—farce. 40 minutes. The newly-weds sell the vases, their aunt's wedding

gift, at a rummage; the aunt comes to visit them; complications naturally follow. (No royalty.)

The Tents of the Arabs. BY LORD DUNSANY. (John Luce & Co., Boston, \$1.25.) An Arabian romance, poetic, powerful, picturesque. Scene outside the gate of Thalanna. Five men, one woman; period—uncertain; costume. Two short acts. 50 minutes. A play of charm and high literary quality. (Brandt & Kirkpatrick)

Toller's Wife. BY COSMO HAMILTON. (Skeffington & Sons. London.) A very dramatic story with a relieving turn at the close. Exterior of Irish hunting lodge; costume modern;—Four men, one woman; all good parts. Best of Hamilton's "Short Plays for Small Stages." 25 minutes. (No royalty.)

Trifles. BY SUSAN GLASPELL. (Pub. Frank Shay. 1916, New York.) (Washington Square Players Series.) Rights with author, 1 Milligan Place, N. Y. C. Three men, two women; a kitchen scene; drama of country life; lonely wife accused of murdering her husband is protected by neighbours who both reveal and justify her story. Two fine women's parts. 30 minutes. (Washington Square Players.)

The Zone Police. BY R. H. DAVIS. (French, \$0.25.) Four men; dramatic and theatric; one interior. The Lieutenant of the Canal Zone police makes his Major believe he has killed a man in a drunken rage. The trick makes the plot. About 30 minutes. (French \$5.00)

ADDRESSES OF PLAY BROKERS AND AGENTS CONTROLLING PLAYS LISTED

WALTER H. BAKER Co., 5 Hamilton Place, Boston.

BRANDT AND KIRKPATRICK, 101 Park Ave., N. Y. C.

DODD, MEAD AND CO., 4th Ave. at 30th St., N. Y. C.

The Dramatist, Easton, Pa.

SAMUEL FRENCH, 28-30 West 38th St., N. Y. C.

CHARLES FROHMAN Co., 1432 Broadway, N. Y. C.

ALICE KAUSER, 1402 Broadway, N. Y. C.

JOHN LANE Co., New York, N. Y.

LITTLE, BROWN AND Co., Boston, Mass.

THE STAGE GUILD, 1527 Railway Exchange, Chicago, Ill.

THE WASHINGTON SQUARE PLAYERS, 131 41st St., N. Y. C.

CLASS INSTRUCTION IN VOICE

CLARA KATHLEEN ROGERS

Boston, Mass.

NOW that a large number of schools all over the country are forming classes in speech in order to obtain better expression from our young people, I wish to offer some suggestions on voice training, which are based on my personal experience and the results obtained by the various experiments tried by me.

1. There seems to be a too generally accepted idea that no good can be accomplished in class work without the use of *scientific methods* of voice production;—my experience, however, leads to the opposite conclusion,—that no good can be accomplished by any direct application of scientific methods, so called.

As, however, there may be some misunderstanding of what these so-called "scientific methods" consist in, let me make clear my own view on the subject.

The findings of science as to the way the organs operate in producing sound are interpreted by the rank and file of both teachers and students with a literalness which defeats the usefulness of such valuable knowledge. In using a knowledge of the physical means through which the voice operates for the purpose of seeking to obtain *direct control* over those means, they are erroneously putting energy into parts which work perfectly of themselves when left to themselves, thereby arresting the natural impulses which make for expression. To aim at *direct control* of any of the parts pertaining to the vocal apparatus is, to say the least, a wasteful misdirection of energy.

If there is one thing more than another that demands absolute freedom in all its parts, it is the vocal organ, for the reason that the different parts,—each detailed for some function of its own,—can only act co-ordinately in response to a single fiat of the will. The first aim, therefore, should be to do away with every impediment, mental or physical, to that co-ordinated response.

We have, of course, in the first place often to reckon with physical imperfections as well as those born of bad habits, such as stiffness of the jaw, a sluggish tongue, or soft palate, an inert

diaphragm or insufficient lung power, which imperfections provide an unresponsive instrumentality. These defects must surely be overcome at the outset by acquiring a proper technique of speech. Just as a pianist obtains flexibility of his fingers to ensure obedience to his will for expression, the speaker must devote time to acquiring flexibility in his speech organs. But let us not deceive ourselves by supposing that these exercises involve *direct control* of any part or parts of the vocal apparatus.

(a) Flexibility of the vocal chords in conjunction with diaphragmatic action is obtained by repeating vocal sounds which the ear approves. Ultimate approval of these sounds will naturally follow repetition prompted either by imitation or by an innate musical sense, where it exists. The desired results are reached by a gradual process of elimination,—the various faults of voice,—as noted by the ear one by one being instinctively rejected.

(b) Flexibility of the parts above the larynx, such as the jaw, tongue, lips, and soft palate, is successfully obtained through the practice of all the different articulations. When these are sharply and clearly defined, the actions of the parts involved must be necessarily correct, positive and exact. In other words, *correct sound is proof of correct action*.

(c) The alternate contact and separation of the parts used in articulating are an excellent means of obtaining pliability in those parts and of acquiring an obedient and responsive instrument for unimpeded expression. This method of testing correct action by approved sound is the only method which, in my long and varied experience, has ever been successful. Therefore, if we submit that method to the pragmatic test it must be pre-eminently scientific while the so-called scientific method for *direct control* over certain parts to the detriment of a spontaneous co-ordination of *all* the different parts must be unscientific.

Having now defined my own interpretation of a "scientific method" as one which proves itself to be right by practical results, I will proceed to state what I have found to be the essentials for obtaining better speech from the rising generation.

In the first place, we must make our beginning in the primary grades of the secondary schools. Little children, if taken in hand before bad habits are formed, are easily trained. They are both receptive and pliable. Their minds are unhampered by the numerous studies inflicted on them later. They are particularly sensi-

tive to sound which is a very important factor, as, later in life, the ear but too often is prone to lose its cunning owing to catarrhal and other affections of the nose and throat. They are imitative to a great degree and far more observant of all distinctions and differences of accent than older children. Again, the habit of full lung inflation which is acquired by a proper training would safeguard them in early childhood against countless diseases which later attack tissues of the body rendered unhealthy through a lack of oxygen in the system. It is indeed to *voice training* that we have to look for the health giving habit of full respiration rather than to the gymnasium, for the reason that speech is used in every hour of every day, whereas other forms of physical exercise induce ample lung inflation only at certain given intervals often followed by a reaction.

It should, therefore, become a law that an ample daily drill in the essentials of a proper use of the voice in speech, should, in the primary grades take the place of some other study of less importance. In this way, at an early stage, a readily responsive technique in speaking will have been acquired,—a technique which will lend itself spontaneously to every subtle expression of thought and emotion;—a technique that will never fail the speaker in his need.

Thus, when, in the higher grades, the niceties of accentuation in declamation or dramatics are entered into, together with the interpretation of texts, instructors in this applied work will find their task a comparatively light one.

Now, to go into some practical details, this is the order in which I would recommend the class work to be undertaken:

1. A thorough phonetic drill on all the different consonants. This practice serves to familiarize the class with the actions and sensations peculiar to each consonant.

2. A drill in all the consonants in connection with all the different vowel sounds;—after the following fashion,—

- (a) English cardinal vowels) pay-pee-pie-po-pew-pur-poh

As pronounced)

- (b) As in Italian) paa-peh-pih-poh-poo-paw-puh

This practice should be continued daily until the class can make all these sounds correctly and distinctly. They should begin by enunciating slowly, later more glibly.

3. Now for the most important thing of all. And that is to insist on ample respiration before the spoken word. The directions to the class are simple:

I. Stand erect,—chest out, military fashion;

II. Keep that position always, never allowing the chest to sink at the end of a sentence.

The class should now be made to repeat each vowel alone after a gentle respiration, prolonging the sound of each vowel for several seconds. This prolongation calls for two or more inflections of voice. To obtain these inflections, a good way is for the teacher to count one, two, three, four, while an inflected vowel is sustained.

The value of the above practice is incalculable in that it accustoms the class to use *true vocal sound* in speaking, namely, sound initiated in the glottis by the action of the breath. This fundamental vibration is the element which is almost entirely lacking in the voices of Americans, and it is due to this lack that we have to strain every nerve to make out what is said when announcements are made or reports read at Club or Committee meetings.

4. The class should next be required to recite classified lists of words, each separate list bringing into place one particular vowel in conjunction with different consonants. This recitation of words should be followed by short sentences in which the same vowel should occur several times.

A well-considered text book should, of course, be used for this purpose.

These few exercises, so well adapted to the young because of their simplicity, form the actual underpinning of good speech. They also form the foundations of vigorous health on account of the enforced habit of ample breathing before each sentence, which habit provides adequate aeration of the lungs, oxygenating of the blood and improved circulation.

5. There is one more thing of great importance to which I would draw the attention of class teachers. The recitation of the words and sentences above recommended should not at first be made in unison, as it is not possible in that way either to discover or to correct individual defects, peculiarities, or lapses. No matter how large the class, each child should be heard separately till a reliable unity of action is achieved. This mode of procedure does not take much longer than the unison practice, and it is a sure way to obtain good results while the other is not.

My custom is to make each member of the class, in turn, stand and deliver three words alone from each list as set down in the text book. Any faulty enunciation or pronunciation of those three

words is noted by the rest of the class, whose attention must meanwhile be fixed on the list of words in the book, awaiting their turn to stand and deliver. The corrections are as significant to those who listen as to those who speak and all share alike the advantage of hearing the well-balanced voice, the proper inflections and clean-cut articulations of their teacher.

And here we come to a tough problem, namely, how to find enough teachers who can furnish a good example to their classes. It is generally admitted that a large proportion of our school teachers are indifferent speakers, with defective voices,—the result, of course, of neglect in their early school days. They are a living reproach to that lack of fundamental education which has robbed them of their legitimate power of expression. This perplexing question has to be faced by our school superintendents and committees. We could, perhaps, at once draw from our numerous schools of expression enough teachers of Elocution, of the conventional sort, provided what they usually teach were what is needed. Such instruction is, however, for the most part only a preparation for the recitations with which we are generally regaled at Commencement exercises—recitations which, though often made with spirit and dramatic intelligence, are delivered in a tone of voice little better than a scream, when not almost inaudible.

It is quite evident that the basic element of speech,—*vocal tone*,—has not been cultivated,—that the pupils have been taught to run before they can walk.

Now, I would suggest that if the heads of elocution schools were urged to train as many of their pupils as possible for the express purpose of specializing in *voice* training as related to speech with all that appertains to it, such as exercises in the deep breathing which produces properly vibrated tone, pitch, force, modulation, clear and correct enunciation of vowels, and clean-cut articulation, the supply of well-qualified teachers would soon come up to the demand. This is one step which should be taken at once,—but there are others.

We must not ignore the fact that if the teachers in all other classes and grades neglect to keep their pupils up to the standard which their instructor in speech exacts, their pupils will soon fall back into their slovenly habits. It is, therefore, paramount that all teachers in *every* department should at least *know* what that standard is, even though they themselves may be unable to embody all its elements in their own voices.

The question then arises "Who shall teach the teachers?" How shall these blameless victims of a faulty system of education, which has robbed them of the chance to develop their voices and respiratory organs in early youth, become qualified for their task?

The first step would be for the school superintendents to set up a standard of correct speech for all of those who are in the future to be candidates for positions as school teachers, and to let it be known that no teacher will henceforward be accepted by the Board who does not speak at least correctly, distinctly, and audibly.

The next step would be to render valid that decree.

Many teachers are so satisfied with their present attainments that the possibility of self-improvement has never occurred to them. Armed with their diplomas they enter the class room invested with authority and with an arrogated impeccability. To point out to such as these any shortcomings on their part is to come up against a stone wall. Again, there are others who cannot be induced to reform their speech because of sheer sluggishness and indifference. They are so content to stick in their narrow little rut that not only do they refuse to make any effort to improve their speech, but they deprecate in others the effort to do so as something superfluous.

In certain of our private schools, classes in speech, with a capable instructor, were provided in order to give them the opportunity to make up for their present deficiencies in speech. This was resented by them, and their resentment found expression in sarcasm and a contemptuous inattention to the instructor.

I judge, therefore, that unless either some pressure be brought to bear on these unwilling spirits, or else some strong inducement be offered them, such as being accorded promotional or academic credit by our universities for excellence of speech, there will be little or nothing accomplished in this regard.

Take this for an instance. At the summer course of one of our universities a number of school teachers joined a class in Oral English, under the impression that they would obtain academic credit in that branch. As soon, however, as they learned that no academic credit would be accorded, they promptly quitted the class in a body. Is not this a feather which shows which way the wind blows? I had the above fact direct from the class teacher who deplored that self-improvement for its own sake or for higher qualification for service counted for nothing,—self-interest being the only effective appeal! Sad, but true! This is a fact, nevertheless, that has got to be faced.

But setting aside this unworthy attitude of a presumably large proportion of school teachers, why should not academic credit be awarded by our universities for excellence in an accomplishment so desirable and so far reaching as beautiful speech? It has been proved that the English language, with all its peculiarities and inconsistencies of spelling and pronunciation, requires both close, intelligent study and much practice to speak it perfectly. Also that it calls into play some of our highest faculties, to wit, a keen perception of differentiated sounds with their close relation to the emotions. Again,—considered as a power for good,—what means so direct and so effective as the human voice to impress and to convince an audience,—to arouse and sway a populace in some great crisis?

On the other hand, what a pitiful waste of noble, inspiring thought and great ideas must we constantly deplore when alas,—but too often, the voices of our distinguished men prove to be impotent messengers.

Beautiful speech is not an *instinct*. It is an Art. Therefore, it surely should be accorded the recognition and the dignity of an Art.

Would that the governing bodies of all of our universities might be induced to consider this question of academic credit. A bonfire of red tape might be a good thing to start with.

EDITORIAL

DELAYS

ONCE again THE QUARTERLY has to make reference to a long delay in the publishing of a number. We believe that we are now making reference to this subject for the last time. Following the delay in issuing the January number, a new agreement has been made with the Banta Company under which they guarantee positively to publish THE QUARTERLY within a specified period after copy closes for each number on the penalty of a very substantial forfeit. Under this agreement copy closed for the March number on March 11th, and this issue should be in the mail on or before March 31st. The copy for the May number will close promptly on the last day in April. All prospective contributors should keep this date in mind as it will be impossible to have anything appear in the May issue which is not in the editor's hands in April—the earlier in April the better. It should also be remembered in this connection that the May number is the last one until October. Anything to be put before the profession through the pages of THE QUARTERLY before next October must reach the editor some time in April. Any articles on which the authors wish to read proof must be in the editor's hands not later than the 15th of the month before publication. Then the authors must have the proof returned to the Banta Company not later than the 5th of the publication month or else the article must be held over for the succeeding issue. If, under this very definite agreement, THE QUARTERLY is to keep up or improve its quality, it will, of course, be necessary that contributors be numerous and fruitful and above all things prompt with particular articles promised for specific numbers.

FREE REPRINTS

ANOTHER item of the new agreement with the publishers of *THE QUARTERLY* which will be of great interest to readers and contributors is that *THE QUARTERLY* will furnish free to the authors forty reprints of each main article published. This number of reprints will be made up and sent to each author as a matter of course. If the author wishes a larger supply he may make a private arrangement with the publishers for whatever number he wishes to obtain. It is hoped that this arrangement will make it still easier for *THE QUARTERLY* to improve the quality of its offerings, and we ask the co-operation of all our readers in making it known to prospective contributors in this field that *THE QUARTERLY* has adopted this policy. Put the results of your study and investigation in permanent and useful form for yourself, and make them available for the service of your profession, by publishing in *THE QUARTERLY* and getting reprints for your private use.

THE FORUM

SECRETARY'S RECORD OF THE THIRD ANNUAL CONVENTION

THE Convention was called to order at the Auditorium Hotel, Chicago, on Thursday, December 27, 1917, at ten A. M. by President Lardner. After a short introductory address, President Lardner appointed the following committees: Nominations—J. S. Gaylord, W. E. Peck, L. E. Bassett, J. A. Winans, B. C. Van Wye; Auditing—F. E. Brown, V. A. Ketcham, I. M. Cochrane; Dinner—Sherman Conrad, Andrew Weaver, Miss T. A. Dacey, Miss G. I. Goleman. The following program was then carried out:
"National Defense and Public Speaking"

Glenn N. Merry, University of Iowa.

A motion by Gaylord was amended to read that a committee be appointed by the nomination committee to correlate the work of the association with that of the various defense bodies. Motion passed.

A motion by Conrad that the expenses of this committee be guaranteed to an amount not exceeding \$100 was referred to the Executive Committee.

"The Essentials of a Beginning College Course in Public Speaking"

Harry Garfield Houghton, University of Wisconsin.

Discussion—Leader Lew R. Sarett, University of Illinois.

Further discussion by Shurter, Thurber, Van Wye, Hollister.

"Ways and Means of Getting a Student before an Audience"

Paper by H. B. Gislason, University of Minnesota.

Read by C. M. Holt, Minneapolis, Minn.

Discussion by Hollister, Van Wye, Dacey, Cochrane

Adjournment at 12:45.

The Thursday afternoon session was held in two sections.

SECTION I.

Defective Speech and Voice Training.

B. C. Van Wye, University of Cincinnati, Presiding.

"Common Voice Defects—The Cause and Cure of Each"

Dr. Floyd S. Muckey, New York City.

Open Discussion—Leader Miss Theresa A. Dacey, Director Speech Improvement Classes, Boston Public Schools.

"A New Discovery in Voice Training"

Eugene Feuchtinger, Director Perfect Voice Institute.

A very general discussion of both papers followed.

SECTION II.

Speech Construction and Argumentation.

C. D. Hardy, Northwestern University, Presiding.

"The Rhetoric of Oratory (Persuasive Speech) and How to Teach It"

Edwin DuBois Shurter, University of Texas.

Discussion by Hollister, O'Neill, Sarett.

"Common Faults in College Orations"

R. D. Hollister, University of Michigan.

Open Discussion—Leader Victor A. Ketcham, University of Ohio.

"The Making of Speech Outlines"

Lee Emerson Bassett, Leland Stanford Junior University.

Open Discussion—Leader Frank E. Brown, South Dakota State College.

Discussion by O'Neill, Thurber, Conrad.

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No session was held Thursday Evening.

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The Friday morning session was called at 9:45, Professor O'Neill of Wisconsin presiding.

General Subject—High School Problems

"Problems of Teaching Argumentation and Debate in the High School"

Andrew Thomas Weaver, Whitewater, Wis., Normal School.

Discussion by Gishvill, Hollister, Conrad, Feldman, Van Wye, Blount, and Merry.

"A High School Course in Personal Expression"

E. E. Dodd, High School, Springfield, Mo.

Discussion by Gaylord, Kellogg, Dixon, Conrad, O'Neill, Lyman, Baker, Dacey.

"Early Results of State High School Contests"

A. H. Johnstone, Director, Northwestern Conservatory,
Minneapolis.

Discussion by Weaver, Feldman, Johnston, Houghton, Lean.

The report of the Committee on Entrance Requirements was postponed.

Adjournment at 12:15.

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The Friday Afternoon Session was called to order by President Lardner at 2:15.

"Interpretative Reading and Expression"

Walter Bradley Tripp, Emerson College of Oratory.
Discussion by Bassett, Gaylord, Thurber.

"How to Stimulate the Imagination in Interpretative Reading"

C. M. Newcomb, Ohio Wesleyan University.
Open Discussion—Leader Miss Clara B. Williams, Smith College.
Discussion by Cochrane, Hollister, Thurber, Sarett.

Professor Merry, reporting for the Committee on College Entrance requirements, said that the time was not ripe for such a committee. Upon recommendation of Mr. Merry a committee on secondary education in public speaking was authorized.

The Treasurer's report was read and approved.

The Auditing Committee reported that they had found the treasurer's records correct and accurate, and expressed special commendation for the care with which they had been kept.

There was a general promotion discussion led by Woodward, O'Neill, Dacey. Upon motion of O'Neill the possibility of affiliation with the National Round Table was left with the Executive Committee.

The Nominating Committee presented the following nominations:

President—H. S. Woodward

Vice Pres.—E. D. Shurter

M. M. Babcock

C. B. Williams

Secretary—L. R. Sarett

Treasurer—C. H. Thurber

Editor—J. M. O'Neill

The nominations were accepted and these people unanimously declared elected.

Upon motion of Sarett the Saturday sessions were combined into one morning session, meeting in two sections.

The Dinner committee reported that the annual dinner would be held at 6 P. M. at the Hotel, and at a cost of \$1.50 per plate.

The Meeting adjourned.

The Annual Dinner was held as announced above. Covers were set for forty. At the conclusion of the dinner an informal program was furnished by Tallcott of Valparaiso, Cochrane of Carleton, Bassett of Leland Stanford.

The Saturday morning sessions were called at 9:45.

SECTION I.

Research and Graduate Work and Departmental Problems.

"Report of the Research Committee"

Professor Gaylord, Winona Normal School.

"Terminology, Department and Courses"

J. W. Ryan, Grinnell College.

Open Discussion—Leader J. R. Pelsma, Oklahoma Agricultural College.

Practically everyone present participated in the discussion.

SECTION II

Dramatics.

I. M. Cochrane, Carleton College, Presiding.

"Staging of Plays in High Schools and Universities"

Chas. M. Holt, Pres. National Speech Arts Association.

Director Dept. of Oratory and Dramatic Art, Minneapolis School of Music.

Open Discussion—Leader R. A. Tallcott, Valparaiso University.

"The Value of Pageantry in Community Life"

Miss Nina B. Lamkin, Director of Physical Education, School of Oratory, Northwestern University.

Discussion—Thurber. Sarett, Van Wye, Gaylord, Merry.

A joint business session of the two sections was then called with Mr. Lardner presiding.

Mr. Ryan gave an abstract of the paper just read by him in the Departmental section, and Merry moved that the National Associa-

tion endorse the term Department of Speech for such departments in colleges and universities.

Upon motion of Van Wye discussion was limited to a single two minute speech from each member.

Discussion—Feldman, O'Neill, Sarett, Weaver, Ketcham, Newcomb, Dacey, Craig, Muckey, Ryan, Williams, Dixon, Phelps, Woodward, Gough, Gaylord, Lean, Ryan.

Motion to lay the question on the table was lost.

Motion of Mr. Merry carried 24-8.

Mr. Merry presented the following resolution:

"Be it resolved that we, the National Association of Academic Teachers of Public Speaking in session at Chicago, Dec. 27-29, do hereby pledge our loyalty to the United States of America thru our War Committee, do hereby pledge our co-operative support to a'd in such forms of national defense as the government may deem us helpful."

The resolution was unanimously carried.

Mr. Conrad presented the following resolution:

"Be it resolved that the National Association of Academic Teachers of Public Speaking express appreciation of the courteous and efficient service of the Auditorium Hotel, and its adaptability to the needs of the Convention."

The resolution was unanimously passed.

Mr. O'Neill moved that the question of changes in the name of the Association and THE QUARTERLY JOURNAL to correspond with that endorsed by the association for the Departments, be referred to the Executive Committee with power to act. The motion was unanimously adopted.

The Third Annual Convention adjourned at 12:15.

SHERMAN CONRAD, *Secretary*.

REGISTRATION AT THE THIRD ANNUAL CONVENTION 1917

2. CALIFORNIA

Miss Beulah Wright.....Univ. of So. California
L. E. Bassett.....Leland Stanford Jr. Univ.

31. ILLINOIS

Miss Bess Baker.....Maywood High School
Miss Mary Chadwick.....Phillips H. S. Chicago
Miss Helen F. Zurowski.....Medill H. S. Chicago

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|-------------------------------|--|
| Miss Eloise Kellogg..... | Hyde Park H. S. Chicago |
| Mrs. Laura Carnes..... | Morton H. S. Cicero |
| Miss Ima Rees Evans..... | Waukegan H. S. |
| Miss Margaret H. Dixon..... | Oak Park H. S. |
| Miss Maud A. Miner..... | Chicago Studio |
| Miss Lulu Wright..... | Springfield H. S. |
| Miss Edith Reynolds..... | Centralizing School of Music and Drama Chicago |
| Miss Cora Mel Patton..... | Chicago Normal School |
| Miss Zola E. Baumann..... | Chicago |
| Mrs. Elgie L. Fisher..... | Lombard College |
| Miss Estelle Shinsheiner..... | Chicago |
| Miss Sara B. Harris..... | Evanston |
| Miss Jennie Mitchell..... | Southern Ill. Normal |
| Miss Sarah Mitchell..... | Carbondale H. S. |
| Miss Edith F. Hardy..... | Clinton H. S. |
| Miss Ida B. Davis..... | Eastern Ill. Normal |
| Sterling Doak-Rice..... | Chicago |
| Elizabeth Sterling Rice..... | Chicago |
| Guy Eugene Oliver..... | Northwestern College |
| Lew R. Sarett..... | Univ. of Ill. |
| J. Manley Phelps..... | Univ. of Ill. |
| Eugene Feuchtinger..... | Perfect Voice Institute Chicago |
| Ralph E. Blount..... | Waller H. S. |
| Harry J. Wilcox..... | Champaign H. S. |
| James L. Lardner..... | Northwestern Univ. |
| Clarion D. W. Hardy..... | Northwestern Univ. |
| D. S. Gishwiller..... | Rockford H. S. |
| Rollo Lyman..... | Univ. of Chicago |
| 10. INDIANA | |
| Miss Louise E. Lynch..... | Gary H. S. |
| Miss Lola I. Perkins..... | M. T. H. S. Indianapolis |
| Miss Mabel Coddington..... | Crawfordsville H. S. |
| Miss Bess G. Collingwood..... | Gary H. S. |
| Mrs. Jennie Agar..... | Valparaiso H. S. |
| C. H. Thurber..... | Purdue Univ. |
| R. A. Tallcott..... | Valparaiso Univ. |
| Mrs. R. A. Tallcott..... | Valparaiso |
| E. E. Frazier..... | Indiana Univ. |
| H. P. Gough..... | De Pauw |
| 3. IOWA | |
| Miss Rose E. Baker..... | Cornell College |
| Glenn N. Merry..... | Univ. of Iowa |
| D. P. Ryan..... | Grinnell College |
| 3. MASSACHUSETTS | |
| Miss THERESA A. Dacey..... | Boston Public Schools |
| Miss Clara B. Williams..... | Smith College |
| Walter Bradley Tripp..... | Emerson College |

4. MICHIGAN

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J. M. O'Neill.....	Univ. of Wisconsin
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Total registered.....	84
Men.....	49
Women.....	35
Institutions Represented.....	78
Colleges and Universities.....	33
Normal Schools.....	5
High Schools and Academies.....	24
Miscellaneous.....	16

FROM THE REPORT OF THE RESEARCH COMMITTEE

THE outlook for research in the departments of speech in universities and colleges is very promising. More than a score of persons are now doing some intensive studying on various topics in our field. Others are making inquiries as to how to prepare for research work and as to how to conduct some piece of investigation. We need to keep clearly in mind that only such investigations as can be reproduced by others for verification are of high research value and that a very simple experiment if conducted in a truly scientific spirit may be as important as an elaborate investigation.

The work of the research committee has been of a quiet sort. It has sought by means of inquiries, hints, and suggestions to encourage scholarly work all along the line. It is ready and willing to offer suggestions to any who wish to have hints in regard to pieces of research work.

These are some of the topics which are being perseveringly pursued by members of the departments of speech: Voice production, vocal habits, speech defects, mental and vocal correlations, consciousness of self, the audience, the teaching of speech in high schools, persuasion and conviction, debating standards, preparation of teachers of speech subjects, methods and content of a fundamental course, personality reactions, etc.

There are many articles for *THE QUARTERLY JOURNAL* and some books promised in the near future.

J. S. G.

THE article "A Comparison of Cicero and Aristotle on Style," appearing in the January *QUARTERLY*, was written by Edwin G. Flemming of the University of Utah.

PERIODICALS

THE IMPROVEMENT OF AMERICAN SPEECH. By G. P. KRAPP. *English Journal*, February, 1918, pp. 87 ff.

In this article Mr. Krapp takes the position that "a movement for the improvement of American speech might presumably best turn its attention directly to speech, not to ideals or aspirations for speech," because "these latter are usually quite capable of improving themselves," and points out that "the improvement of the American speech means the improvement of the speech of the individual speakers." Then excluding from his field of discussion, first, those persons who are to be trained in technical and specialized activities, as for example acting or public speaking, second, those to be treated for correction of speech defects, and third, those foreigners who have not yet learned American speech, he discusses training in phonetics at some length. The following quotation is offered as stating the gist of his contentions:

Perhaps the best way to make all persons speak well would be to have them associate only with persons who speak well. Wishing for the millenium, however, cannot bring it about.

Dogmatic instruction, on the other hand is equally unsatisfactory and uneconomical. So long as a student is under specific instruction, he may respond to the commands of his teacher. But the teacher can give only a limited number of commands and can have the student under direction only for a limited time. What we need to present to the student of speech under our instruction is some method of study which he can apply himself and by which he can continually increase his stores of information and broaden his field of experience. Nothing can do this so well as a phonetic approach to the study of speech. It presents to the student an inexhaustible supply of material, derived from the observation both of his own speech and that of others. It teaches him that speech as a living activity is always in a fluid state, that the right use of speech calls for an ever-varying adaptation to circumstances, that he can judge a fact in speech only when he knows both the fact and the circumstances. The phonetic study of speech does not in itself provide the standards by which a choice is to be made between two forms of speech when the necessity or advisability of making a choice arises. Choices are matters of the will, made in accordance with a complex mingling of desires, habits, and sympathies. But the phonetic study of speech provides a basis upon which intelligent choices can be made. It is the only way by which a student

can be made to realize that he is a free agent in the matter of speech, that he has at his command an infinite number of speech-garments with which he can clothe himself, and that the way in which he clothes himself depends upon his own observation of and choice from the vast wardrobe at his disposal.

The writer is aware that many persons shudder at the word "phonetics." He is inclined to think, however, that they shudder at the name rather than the thing itself. All concern with speech-sounds must be a concern with phonetics. The only question is whether the concern shall be carried along with some system and precision—that is, shall be in some degree scientific and thought out—or whether it shall be impressionistic, personal, and amateurish. If our interest is in formal instruction, certainly a scientific method is better than a loose method. It is true that the science of phonetics reaches out into technical regions where it is best not to try to conduct the student whose concern is only with immediate and practical applications. Many questions in phonetics are still unsettled, are still questions for the research laboratory. The same may be said, however, of any other science, even of those which have been cultivated much longer than phonetics. It is true also that phonetics does attract to itself a certain number of indiscreet enthusiasts or cranks. It is a subject about which some persons seem easily to acquire fixed ideas, put forward in and out of season and with little sense of their relative values. One sometimes hears divergent views of what it would seem ought to be simple matters urged with an odium phoneticum that makes the gentle soul tremble. This is a state of affairs almost sure to arise in any comparatively new science, when the elation of discovering something, of having a system of one's own, is not steadied by an accepted and traditional body of scientific thought. But the youth and the abuses of phonetics are no reasons why phonetic methods should not be used when they are practically effective.

DEBATING IN THE HIGH SCHOOL. BY R. C. LITTLE, *The High School Quarterly*, January, 1918, pp. 93.

Here Mr. Little of the faculty of the Boys' High School of Atlanta, Ga., presents a strong case for the educational value of regular training in debating for high school students, and sets forth with considerable detail the system followed in the Boys' High School of Atlanta. In this school every student is required to debate at least once a month. Each class is organized as a society. The debates are conducted as discussions in a deliberative body. Challenges, interruptions, points of order, etc. are allowed during the conduct of the debates. Students get practice in both debating and the ordinary usages of parliamentary law. Every fourth Friday of the month a large session is held in which certain chosen students speak before the entire school. Mr. Little offers some interesting letters from prominent men, reciting the value which debating experience in that particular school has been to them. He also reports the fact that in the recent training camps every boy

from the Atlanta Boys' High School has received a commission, and the good debaters got the best commissions. Altogether, it is an interesting article setting forth what is done and what the results are in debating in this particular institution.

BETTER HIGH SCHOOL PLAYS. BY GLADYS C. TIBBETTS, *English Journal*, February, 1918, pp. 98 ff.

This article contains an extended plea for better plays in high schools, presents the reasons why the production of poor plays is bad and why the production of better plays is good, and offers a table of one hundred standard plays without comment on each play but mentioning the author, the title, sometimes with a characterizing word such as "Short," "Pathetic," "Difficult," etc., the number of male and female characters, type of costume required, and the royalties. It is a useful list of "standard" plays that ought to be helpful to coaches and teachers of dramatics.

SOLDIERS WHO CANNOT GIVE THE COUNTERSIGN. *The Survey*, January 19, 1918, pp. 450.

This is a brief comment on the need for good work in the correction of defective speech. The necessity of clear speech for army officers is emphasized here as it has been in many places during the last few months. The writings of Mr. Ernest Thompkins of Los Angeles, and an article in "a recent number of *The Journal of Heredity*," are mentioned (both without documentation, however) as discussions of the scientific study and treatment of stuttering and stammering.

ORAL EXPRESSION; ITS PLACE IN THE CYCLE OF LEARNING. BY ARTHUR ANDREWS, *English Journal*, February, 1918, pp. 118 ff.

In this article Mr. Andrews, who is Supervisor of Oral Expression, Grand Rapids, Michigan, discusses the function of expression as a part of the learning process. He upholds the thesis that there can be no correct and complete impression without expression. He points out the pedagogic offense of the teachers who talk too much and recite too

much and give too little opportunity for oral expression on the part of their students. The article is summarized in the last paragraph which is as follows:

From the pedagogical standpoint the object of this paper has been to show that oral expression is not a "fringe or a frill or a decoration," but a means of giving order and stability to our ideas. It is a means of completing the learning process. The time is surely coming when we shall appreciate the significance of these facts. We shall give expert attention to oral reading; develop a system to correct mistakes in English; pay as much attention to the speaking voice as we do to penmanship. There will be a correlation of expression with every subject in the curriculum. The work will pervade every grade and make education more efficient and more practical. Students will be more thoroughly prepared, will possess more confidence in their own ability, and will be able to think and talk on their feet. At present it is hardly possible to appreciate the scope of the work.

NEW BOOKS

The Essentials of Extempore Speaking. BY JOSEPH A. MOSHER,
PH.D. Macmillan. New York, 1917. 12mo. 207 pages.
\$1.00.

A book to read rather than a book to study,—written in the easy, mature, allusive style of one who knows his subject, has definite ideas about it—and good ones—and has ready control of the literature of this and other fields to enforce, illustrate, and adorn his easy flow of good sense. The discursive text is based upon an excellent, if not at all new, analysis and outline of the portions of the art of rhetoric which can contribute to whatever division of the general subject of public speech—rhetoric if you prefer—can be called “extempore speaking.” The four excellencies of the little book which appeal to the reviewer are,—first—its background of intelligent and wide information and reading: second—its practical and sane point of view, that of the man of affairs rather than of the academe: third—the well chosen illustrative material and its unified character (perhaps some will rather justly feel that the author is a bit too dependent upon quotation from others—but this could not destroy one’s confidence in the judgment of choice): and the readable and urbane touch in the writer’s style.

But this is not to be compared with the substantial works of, say, Winans and Robinson. It is such a brochure as is spun off the periphery of greater activity, to give and point for us an individual if not a new point of view, tested by the touch of reality,—and still well within the tradition of the teaching of the schools. Here, in the scope of Bautain, is hardly his virtue, of course. Here rather is, perhaps, such a pleasant superiority to the whole hard task of making or the teaching of the making of speeches as one might find in Brander Matthews’ *Speech Making*, amplified into the schoolman’s constructive method and made possible for suggestive use in the class room.

But again, a book to be read rather than to be studied. A book to which advanced classes may well be sent for suggestive review of known and well "boned" material with the surety that the general point of view is sane, civilized, and well expressed,—and with especial confidence in the chapters on *Introducing a Speech* and on *Gesture*.

A. M. D.

Educational Dramatics. BY EMMA SHERIDAN FRY. Noble. New York, 1917. 88 pages. 16 mo.

This revision of Mrs. Fry's little book of 1913 is of appeal to all interested in the educational value and method of dramatic work,—especially for the younger folk in our schools. Mrs. Fry is a pioneer in this field and her leadership in some of its activities is hardly challenged. This little text is largely an attempt to communicate to others the inspiration, the point of view (along with enough of the necessary technique to grasp the principles of operation), of one whose belief in and passion for this work is evident on every page. A difficult attempt—yes. But some of the glow does get to you. And that is considerable success. And the practical hints for "dramatization" are excellently the fruit of long experience. One in this work can hardly afford not to know how Mrs. Fry works,—and if we can't see and hear her do it, the best we can do is to let her have a chance to get to us thru what of her method she can set forth on the printed page.

A. M. D.

The Forum of Democracy. EDITED BY DWIGHT EVERETT WATKINS AND ROBERT EDWARD WILLIAMS. New York, Allyn and Bacon, 1917. Cloth, pp. 193.

"The aim of this book," says the preface, "is to inspire patriotism, to set forth the democratic ideals of the United States and its associates in the Great War, and at the same time to furnish classes in reading and speaking with a new, interesting, and stimulating collection of the writings and speeches of the master minds of to-day."

Of the number of books which have been coming from the press recently compiled for some such aim as that above expressed, this is easily the best. It is from every point of view an admirable compilation. Over sixty speeches, all having to do with the great world war are presented in chronological order. The volume begins with Asquith's speech on September 5, 1914, and closes with Wilson's reply to the Pope on August 25, 1917. Of course no compilation can be up to date beyond

a certain period, and the fact that some of the greatest utterances in regard to the present world conflict have been given forth since August 25, is not in any way a basis for criticism of this volume. The speeches are admirably selected and cover, of course, a very wide range both in authorship and style. Among others, the following spokesmen are represented in this "Forum of Democracy:"

Asquith, Viviani, Cardinal Mercier, Lloyd George, Anatole France, Pope Benedict, Poincaré, Maeterlinck, Paul Deschanel, Albert Thomas, Ribot, D'Annunzio, Roosevelt, Balfour, Thomas R. Marshall, Kerensky, Samuel Gompers, Franklin K. Lane, and Woodrow Wilson.

A brief foot note explaining the immediate occasion of each speech is given. In mechanical makeup the book is most attractive. It ought to serve, better than any other volume that I know, the ends of spreading the gospel of democracy, and of giving to teachers of speech a volume of timely material of the highest standard to use either in the study of speech composition or in training in declamation.

J. M. O'N.

The Readers' Guide for 1917

The following note has been received with the information that THE QUARTERLY JOURNAL of SPEECH EDUCATION is one of the periodicals selected to be indexed regularly and cumulatively in *The Readers' Guide*. There are few publications that are of greater practical assistance to teachers of speech—particularly debating, oral discussion, and original oratory—than *The Readers' Guide*. To confirmed users this note will come as an indication of continued and increased service: to those unacquainted with *The Readers' Guide*, this note will, we trust, serve as an introduction to an indispensable library help.

The annual number of the *Readers' Guide to Periodical Literature* for 1917 (The H. W. Wilson Co.) spreads before the casual surveyor as complete a bird's-eye view of the year's doings and sayings as could be desired. The trend of public thought and the impress upon it of events is accurately reflected in this array of references to the leading periodicals of the year. Run your finger down the pages—here are eleven articles under "Camouflage," a heading not even mentioned in the 1916 annual number of the Guide. "Canning and preserving" occupies four times as much space as in 1916—"Cost of living" has swelled to twice its former size. Fourteen references under "Gary system" bear witness to the prominence given to this subject by the agitation that took place in New York City last Fall—on the other hand "Infantile paralysis" has shrunk from one and one-half columns in 1916 to barely half-a-column in 1917. How the European War overshadows all other topics! Here are thirty pages of references to every phase of this vast subject—more than 2,000 entries, martialled

for quick reference, under 128 sub-headings. That the reader may not lose his way the classification used is printed in full (p. 128). Other subjects have leaped into prominence over-night and enjoy a popularity never before dreamed of. "Food Conservation," "Bread," and "Coal"—once lightly regarded as commodities—reflect here their newly-acquired importance. Russia requires as many pages of references for the record of its last fateful year as for the five years preceding. Woman—but one could go on indefinitely. Suffice it to say that by aid of this volume the reader will find his way readily to what there is in the magazines about any subject in which the world is interested. The Guide is in public libraries everywhere.

Democracy Today. EDITED BY CHRISTIAN GAUSS. Chicago. Scott, Foresman & Co., 1917 Cloth, pp. 296.

This is a new number in the familiar series of Lake English Classics. Its purpose is "to provide certain important documents of abiding value which will help students in secondary schools and colleges to understand the situation in which the country finds itself today, and which will serve also to clarify their ideas on the purposes and significance of America."

The volume presents one speech or paper each by Lincoln, Lowell, Cleveland, Roosevelt, Lane, Root, and Lloyd George, with thirteen by Woodrow Wilson. It also contains complete and excellent biographical and explanatory notes together with a copy of the Constitution of the United States. It is particularly worthy of the professional attention of teachers of speech because it is essentially a compilation of the best modern discussions of democracy. It is at once a text book of intelligent patriotism and a very valuable collection of material for the teacher of either speech composition or speech delivery.

J. M. O'N.

NOTE

The following books have been received, and will be reviewed in the next issue of *THE QUARTERLY*:

How to Debate, by E. D. Shurter, Harper and Brothers: New York, 1917.

Speech Defects in School Children, by W. B. Swift. Houghton-Mifflin: New York, 1918.

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